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UNITY IN DIVERSITY

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TO offer recommendations for the solution of problems of the Association is a major responsibility of the president. During the year I have directed attention to challenges threatening five aspects of the speech profession today: our independence, our importance, our usefulness, our unity, and our integrity as free citizens and teachers. The first three and the last I shall review summarily here in order that I may dwell chiefly upon a plan for insuring our unity.

I

Although the concept of speech as an independent field of scientific and humanistic study is generally accepted today, some reputable institutions still subordinate it to other fields or disregard it entirely. Some schools and colleges have so little realization of the scope and development of our field that they think of speech as three small segments of the field of English. Physical, biological, and linguistic aspects of speech they treat as a division of English philology. Unmindful of the long history of rhetoric and public address, they regard oral discourse as a mere adjunct of written discourse. To them the theatre is just an offshoot of the study of dramatic literature. Radio is frequently too modern to be included. Happily, the number of institutions still holding this narrow outmoded view of speech is comparatively small, but among the number are a few of our most renowned universities. Excellent scholars in language and literature, whom I respect highly and number among my close friends, cannot understand why teachers of speech should not confine their training to English scholarship and be content to do their work as a small division of a department of English.

Some historians, political scientists, and sociologists either think we are poaching upon their territory without being qualified to do so or refuse to take us seriously. They lack understanding of our traditions, our objectives, and our development. In certain instances they may be right in saying that we are not prepared to do the job we have laid out for ourselves, but such studies as *The History and Criticism of American Public Address* have demon-

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strated that some of us are competent to make significant contributions both in our own field and in the social sciences. The growing tendency toward close cooperation in the two areas of scholarship is most encouraging.

Physical and biological scientists burying themselves in laboratory research may be pardoned for looking upon some of us as upstarts. We may not yet have the thorough training necessary for all we want to do, but we are learning fast. Largely because of the diligent efforts of the American Speech and Hearing Association fewer of us today can be justly accused of incompetence, inaccuracy, or superficiality in the scientific areas.

Likewise scholars and practitioners in the fine arts may think some of us lack esthetic standards. Perhaps our work in interpretation still has traces of self-conscious display carried over from the days of the mechanical elocutionists. The passage from Edward Dowden quoted by Professor Parrish may still be pertinent:

> Few persons nowadays seem to feel how powerful an instrument of culture may be found in modest, intelligent, and sympathetic reading aloud. . . . [But] the reciter and the elocutionist . . . have done much to rob us of . . . one of the finest of the fine arts. A mongrel something . . . neither good reading nor yet veritable acting . . . which sets agape the half-educated with the wonder of its airs and attitudinising, its pseudo-heroics and pseudo-pathos, has usurped the place of the true art of reading aloud, and has made the word 'recitation' a terror to quiet folk who are content with intelligence and refinement.

If the work of some directors of dramatics lacks creative imagination and artistic merit, I suspect that it has not yet had the benefit of the progressive efforts of the American Educational Theatre Association. Through its conferences, its committees, its journal, and the finished productions of its members, AETA has steadily raised standards in educational theatre.

The best attack on the challengers of our independence will result from thorough scholarship and sound teaching backed by good public relations sponsored by our associations. Such a program will also help to meet the second challenge, offered mainly by educational administrators, to the importance of speech in the curriculum.

II

Probably you know a college dean, a state commissioner, or a county or city superintendent who does not appreciate what speech can contribute to the curriculum. He may think that speech is just "the gargling of sweet sounds" or a performance skill for the few, instead of recognizing it as an indispensable tool of all social activity. Is it not a strange world where some institutions provide all kinds of opportunities in speech to all kinds of students at all stages of their development, whereas other institutions offer nothing at all? Frequently lack of funds is not the reason. Lethargy, ignorance, or hostility is the real explanation.

Some state departments of education assume that speech is adequately provided for in the English curriculum. In fact some county and city superintendents expect English teachers to be qualified to teach whatever speech is necessary. Actually very few teachers have either the interest or the training to teach both subjects satisfactorily. Those of us who have tried to teach both have soon realized that either subject demands all the scholarship, energy, and skill one person can command.

These days we hear much about integration. It is a wonderful ideal, but the usual difficulty is that we endeavor to integrate the work for the students without integrating the preparation of the teachers. The wise teacher realizes that

his professional advancement depends upon his specialized knowledge and scholarly publications in a single field. When speech is integrated, usually much lip-service is paid to its basic importance, but in the end those who teach the integrated course have so little interest in speech that they give it scant attention. The training in rhetoric a speech teacher receives should enable him to do a better job of organization and adaptation for an integrated course than that of other specialized teachers who are not specifically trained to consider the needs of an audience, but I suspect that he too will emphasize what he knows best.

To what extent are we ourselves responsible for the lack of attention to speech at the secondary-school level? Many state associations have taken a very active interest in the objectives, standards, and curricula of the secondary schools. On the other hand some states have no curricula or syllabi in speech, and other states have curricula badly in need of revision. The regional associations have been trying to survey the status of the curricula in their areas. Administrators and teachers who need guidance look to us for leadership. Too often college departments have been so much absorbed in their own problems that they have failed to meet the needs of elementary and secondary teachers. Our new journal, *The Speech Teacher*, should give an impetus to the study and solution of curricular problems.

Only last year a committee of the Speech Association of America did pioneering work in informing the North Central Association of Colleges and Secondary Schools of our objectives, standards, and curricula. The report and recommendations of Dean McBurney's committee are a landmark in speech education.[1]

[1] *QJS*, XXXVII (October 1951), 347-358.

III

The third challenge comes from business, industry, and the professions. Can we meet their needs? Whereas the educational administrators are sometimes skeptical about what we have to offer because it is not academic enough, the business world is eager for our teaching, provided it is not too academic. The rapid growth of courses in speech in adult education has resulted from a steadily increasing clientele from business and industry. A majority of the great industrial firms in this country now have speech training programs. Unfortunately we have had to be prodded to give our help. We have been so tardy in studying the special speech problems of business and the professions that many institutions have worked out their own methods by trial and error.

Professional schools vary widely in their policies on speech training: whereas some either require speech for entrance or offer it in their own programs, others leave to chance whether their students know how to speak well. Engineering and architecture faculties have been among those most concerned to see that public speaking is included in their requirements. The National Education Committee of the Controllers Institute recommended to some two hundred college-level schools of business that more emphasis be placed upon communication of ideas because inability to speak and write clearly is the greatest lack among the students of these schools. The Committee says:

> No matter how well trained and competent a student may be with figures and accounting concepts, his value to us will be severely limited unless he can tell, in speaking and writing, what he did, why he did it, and what the significance of the findings may be.

Speech correctionists cite impressive statistics to show how far short they are today of meeting needs of the commun-

ity. In fact they tell us that they have only begun to attack the problem.

Similarly specialists in theatre and broadcasting tell us that as leisure time increases, the need for more and better drama becomes steadily more urgent. The future task for our teachers of theatre, radio, and television is enormous.

Certainly we have tremendous opportunities for greater usefulness in our several areas of specialization. Both in teaching and in research we can make important contributions to better living in the future.

IV

Totalitarian forces inside and outside our country today challenge us to fight for the preservation of our freedom of speech. Who should be more vitally interested in the freedom of speech than teachers of speech? If we do our job well from day to day, we can make a substantial and essential contribution to the goal of free speech in our democratic society. Through the techniques of discussion and conference we must teach thoughtful analysis of problems, systematic evaluation of evidence, and clear presentation of ideas. Through the techniques of debate and public address we must teach intelligent advocacy of the policies which investigation convinces us are for the public good.

As citizens and as teachers we should strive to increase confidence in freedom of speech as the American democratic way. We certainly should not have less faith in free speech than did Aristotle, who taught his public speaking students that the art of rhetoric has its value because truth and justice are by nature more powerful than their opposites; so that, when decisions are not made as they should be, the speakers with the right on their side have only themselves to blame for the outcome.

If we have any doubts about what freedom of speech means to our profession, let us keep in mind that if a totalitarian state should be forced upon us our services would be commandeered for the support of the dictators in power. The techniques we teach our citizens to use for understanding and improving our democracy we would be directed to employ for feeding their minds with poisonous doctrine in support of tyranny, as were the teachers in Nazi Germany and as are the teachers behind the iron curtain. We would become fully aware of the truth of Aristotle's observation: rightly employed, rhetoric works the greatest blessings; wrongly employed, it works the utmost harm.

These four challenges to our independence and prestige, to the importance of our subject in the curriculum, to our usefulness in our complex society, and to our responsibility for upholding freedom of speech as an American right, privilege, and method, force upon us the realization that we have much vital work ahead of us. To achieve our goals our profession should be in the strongest possible position: in numbers, in finances, and in organization. Actually we are in a period of uncertainty about all three. If we are to hold and increase our numbers, if we are to build up our financial resources, and if we are to reenforce our organization, we must be sure that our Association is geared to meet the pressing needs of the future.

V

More and more as we pursue our scholarly and professional ends, we need to investigate all cognate fields, to know more about them, and to relate our interests. Phoneticians need to study other aspects of linguistics; speech scientists need as much technical understanding as possible about physical and biological sciences; speech therapists should know as much as they can about medical

science; oral interpreters must keep in close touch with the scholarship in literature and aesthetics; theatre directors must depend heavily upon developments in the other fine arts; radio and television directors should relate their activities to the developments in motion pictures and in other mass media; teachers of discussion, conference, and debate need to familiarize themselves with the problems in industry and politics; rhetoricians cannot do their best work without a good understanding of history and philosophy; speech educationists necessarily depend upon psychology and sociology.

With the increasing diversification of our interests, can we preserve our unity and function as a team? The American Speech and Hearing Association finds itself more and more drawn toward such areas as mathematics, physics, anatomy, physiology, psychology, and medicine. Certainly the development of these interests will increase the knowledge and usefulness of our specialists in speech and hearing. The American Educational Theatre Association finds itself drawn toward such other areas as physics, architecture, painting, music, the dance, and creative writing. There can be no doubt that the development of these interests is essential to strengthen and broaden the academic program in theatre. The National Society for the Study of Communication promotes relations with such fields as English, psychology, sociology, government, and labor and industrial relations. No one questions that the furthering of these contacts will be invaluable both for scholarship and for practical applications. So long as the basic objective in speech correction is helping the handicapped to be more articulate; so long as the basic objective in theatre is communication of meaning through intelligent line-reading and characterization; so long as the basic objective in conference speaking is the direct communication of ideas, we shall have a common goal that will keep us together and fortify our whole program.

Fortunately, in spite of the increasing financial burden, many in our profession keep up membership in two or more national associations in addition to membership in regional and state associations. Most of our leaders are members of the Speech Association of America, even though their specializations make them keenly interested and especially active in one of the other organizations.

Critics among us talk about fragmentation in our profession. Thus far I am not worried, but the serious question is: how far we can go in forming new organizations for specialized study and still keep our resources and our attention focused?

The Speech Association of America, as the largest and oldest of the national speech organizations, faces two major responsibilities in meeting this challenge to the unity of our profession. First, our policies must encourage cooperation and coordination so that the speech teachers of the country will be able to utilize the research and to attain the professional standards of all of these educational bodies. Second, we must focus attention continuously upon primary objectives lest they be lost in the maze of specializations. These two courses of action are vital if we are to ensure public understanding and appreciation of the field of speech. We must prevent the confusion which the multiplicity of organizations may create, and we must keep each other constantly informed to prevent duplication of efforts. In my judgment our future welfare makes united action imperative.

The newly adopted article of our constitution stating the purposes of the Association is as follows:

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of speech, to the encouragement of research in the arts and sciences involved in improving the techniques of speech and communication, and to the publication of information about speech.

These purposes will require an intelligently planned unified program. As Isocrates said around 400 B.C.: "We stand in need of some durable plan which will forever put an end to our hostilities, and unite us by the lasting ties of mutual affection and fidelity." Professor Winans, our second president, said recently: "My hope was that the associations would help us by improving us. And I believe they have improved us." We must now make sure that they will go on improving us. Diversification of interests is good for us, but certainly we do not need more separate organizations to assure our members the opportunity to pursue their interests and to meet their needs. We should hold fast to the concept that the speech profession includes the whole body of teachers and scholars at all levels engaged in the study and teaching of speech as the communication of ideas for both social and artistic ends.

If we study the structure of other organizations uniting diversified interests, such as the American Association for the Advancement of Science, the National Education Association, and the Modern Language Association, we find that the basic concept for the representation of specific interests is one of departmentalization. Such a concept is feasible and now seems to be necessary for the Speech Association of America. Since our organization has not been substantially changed in structure since it was founded in 1914, the fact that the great expansion in our size, scope, and interests makes some changes desirable is not surprising. Not only are the American Speech and Hearing Association and the American Educational Theatre Association finding that the present arrangements make close cooperation difficult, but groups within the Speech Association of America find the present structure no longer suited to their needs. The recent formation of the Society for the Study of Communication and of the American Forensic Association shows the trend. The Discussion Foundation, predecessor of the Committee on Discussion and Group Methods, entertained thoughts of an independent society. Very recently the Association Committee on Problems in Interpretation gave serious consideration to the possibility of a separate organization. The Committees on Problems in Radio and Television from time to time have indicated that the Association is not completely meeting their needs. The Committees on Problems in the Elementary and Secondary Schools have told us frequently that the Association does not give enough attention to their interests.

Why not change our basic structure sufficiently to enable us to function well in each of the areas we represent? For two major reasons we ought to do so promptly: (1) SAA seeks to serve our scholarly and professional needs in speech at all levels. At the elementary and secondary levels and in the small colleges there is no high degree of specialization. The same person must be qualified in two or more of the areas which our Association covers. (2) If we scatter our forces, we lose our strength for publications, for negotiation with accrediting agencies, and for the best public relations. We can do much more as a single organization of 6000 or more members than we can as separate groups of a few hundred members each. Since it is possible for the structure of SAA to be modified to meet the needs of all the

groups within it, and since the reasons for focusing upon our essential unity are most compelling, both from the scholarly point of view and from the practical professional point of view, let us take immediate steps to reorganize the Association.

To initiate the plan of departmentalization those interests which are most firmly established ought to be recognized. If separate associations have been formed to promote specific interests, the plan should be flexible enough to permit those associations to function both as departments within the Speech Association of America and as separate organizations, with such minor changes in their constitutions as may be necessary. If existing organizations do not wish to become departments of SAA, then the Association will need to create the departments for those areas in the same way that the other departments are organized. After the first group of departments is set up, a provision should be adopted permitting any group of fifty members representing all regions of the country, with perhaps a minimum of ten from each region, who wish to establish a new department to apply to the Executive Council of the Association for departmental status. Presumably the Executive Council would not set up an additional department unless the case presented demonstrated an urgent need.

The following departments are suggested as adequate for present requirements, but they are not presented as a final list. The Committee to Study the Structure of the Association, authorized by the Executive Council, plans to hold an open hearing on the proposal for departmentalization at the convention in Cincinnati next December. I suggest, therefore, that we study the advantages of organizing the following twelve departments:

1. *Rhetoric and Public Address* (Public Speaking; History and Principles of Rhetoric; Rhetorical Criticism: Ancient, Mediaeval, British, American, Contemporary; Public Opinion)

2. *Communication* (Fundamentals Courses; Relations of Speech to Government, Business, and Industry; Relations of Speech to English, Psychology, and Sociology; Listening)

3. *Forensics* (Argumentation and Debate; Interscholastic, Intercollegiate, and International Debating; Relations of Debate to Law, Politics, and Government; Parliamentary Procedure)

4. *Discussion and Group Methods* (Principles and Types of Discussion; Conferences; Committees; Forums)

5. *Speech Science, Pathology, and Therapy* (Voice; Articulation; Experimental Phonetics; Speech Science; Psychology of Speech; Speech Pathology; Speech Correction; Clinical Methods; Audiology; Teaching Speech to Those With Impaired Hearing; Speech for the Deaf)

6. *Linguistic Science and Phonetics* (Historical, Descriptive, and Comparative Phonetics; Linguistic Geography; Semantics)

7. *Interpretive Reading* (Oral Reading; Oral Interpretation of Literature; Choral Reading; Literature for Oral Interpretation; Background Studies for Interpretive Reading)

8. *Theatre, Motion Pictures, and Television* (Dramatic Literature; Acting; Directing; Stagecraft; Scene Design; Costuming; Dramatic Production; Theatre Architecture; History of the Theatre; Motion Pictures; Television; Playwriting; Dramatic Criticism; Children's Theatre; Puppetry; Creative Dramatics)

9. *Broadcasting* (Broadcasting Skills; Announcing, Speaking, Producing, Directing, Acting, Script Writing, Studio

Techniques; Educational Radio and Television; The Radio and Television Industries; Social Aspects of Broadcasting; Programming; Radio and Television Criticism)

10. *Elementary and Secondary Speech Education* (Nursery School; Elementary School; Junior High School; Senior High School; Vocational School; Curricula; Methods; Teacher Training; License Requirements; Tests and Measurements; In-Service Training)

11. *College and University Speech Education* (Junior College; Liberal Arts College; University; Graduate School; Professional Schools; Teachers Colleges; Coordination of High School and College Training; Administrative Problems; Basic Courses; The Speech Major; Visual and Auditory Aids; History of Speech Education)

12. *Adult Speech Education* (Extension Courses in Schools and Colleges; Non-Credit Adult Education Courses; Speech Programs in Industrial and Business Organizations; The Lecture Platform; Preaching; Teaching Speech to the Foreign-Born Adult; Speech in Human Relations)

The proposed duties and functions of these twelve departments would be as follows:

1. *Organization.* Each department would be conducted by an Executive Committee consisting of a Chairman, a Vice-Chairman, and a Secretary. Each year the members of a department, either in an open meeting at the convention or through a nominating committee chosen at the convention, would nominate three candidates for Secretary. The names of these candidates would be sent to the Nominating Committee of the Association for their use in selecting a Secretary for election at the next annual meeting. Upon election the Secretary would serve one year to keep the records of the Department and to carry on any business authorized by the Department. The following year he would become the Vice-Chairman and would plan the convention program, to consist of one meeting devoted to the area covered by the Department and such sectional meetings devoted to the special interests within the area as he and the First Vice-President of the Association determine to be necessary and feasible within the time and space limits of the convention. The third year the Vice-Chairman would become Chairman and would be the presiding officer of the Department at the area program meeting and at the business meeting of the Department. The Secretary, the Vice-Chairman, and the Chairman would be members of the Executive Council of the SAA. Very large departments might be granted additional representatives. Three years on the Council should make departmental representatives fully aware of the problems of the Association and of the relation of their Departments to the Association and to the other Departments. The Chairman would report to the Council on the activities of his Department, and would present recommendations for Council action. For the first year all three members of the Department Executive Committee would be elected.

2. *Dues and Assessments.* Each Department would be entitled to a small sum from the budget of the Association (perhaps $25 to $100) to be determined by the Finance Committee of the Association according to the size and needs of the Department. This sum should be sufficient for the ordinary business of the Department. If additional funds were needed for special projects, the Department could ask the Finance Committee for additional funds, and if such funds were not available, the Depart-

ment could raise money by special contributions, dues, or assessments, or in some other way, subject to the approval of the Executive Council of the Association.

3. *Committee Structure.* Each Department would be permitted to set up committees as needed. For example, committees on standards, curriculum, coordination, research, and publications might be desirable. These committees would report annually to the Department, and the Department Chairman would present to the Executive Council of the Association those recommendations of these committees approved in the business session of the Department.

4. *Convention Program.* As indicated in the duties of the Vice-Chairman, each Department would be responsible for programming its own area at the annual convention. The Vice-Chairman would plan the single area program at which the Chairman of the Department would preside, to be followed by the business meeting of the Department. He would also arrange as many sectional meetings as he and the First Vice-President of the Association agreed to provide. For example, in the Department of Rhetoric and Public Address, the Vice-Chairman and the First Vice-President might agree that six sectional meetings would be needed: one each in ancient and mediaeval rhetoric and public address, in British rhetoric and public address, in American rhetoric and public address, in contemporary rhetoric and public address, in public speaking, and in public opinion.

The First Vice-President of the Association would still have charge of general sessions, of the Associations Luncheon, and of such special sectional meetings not provided by Departments as he thought necessary. Final decisions on allotment of time and space would be made by the First Vice-President. If the morning time, for example, were devoted to three general sessions and twelve area meetings, it would be possible to have four area meetings of the twelve Departments running concurrently each of the three days. A member of the Association would be eligible to belong to any Department and could take an interest in several Departments. The First Vice-President of the Association would certainly try to schedule Department meetings to permit the most probable combinations, for example: Rhetoric and Public Address on the first day, Forensics on the second, and Discussion and Group Methods on the third. Sectional meetings open to any interested members of the Association could be scheduled each afternoon of the convention to the limit of time and space available. By staggering Department meetings concurrently with sectional meetings of other Departments the First Vice-President might make it possible for members to attend six or eight Department meetings at the same convention.

From the point of view of the Association the advantages in programming would seem to be quite important: (a) The First Vice-President would be relieved of a great deal of burdensome correspondence, and would therefore have more time for overall planning. (b) With the distribution of responsibility for program planning among twelve Department Vice-Chairmen, the program ought to be strengthened by a more representative participation, since the twelve Vice-Chairmen would have a wider acquaintance with the specializations in their own areas. (c) The First Vice-President could exercise greater control over such matters as dual participation in the program and broader representation from institutions and

purpose of arousing emotions,"[10] going so far as to say, "But sometimes literature so designed fails to arouse emotions—and words said purely by way of explanation may have an unintended emotional effect of considerable magnitude."[11] Thus a discussion of "effectiveness" in literature "should be able to include unintended effects as well as intended ones."[12] "By literature we mean written or spoken words."[13]

As has been observed, the breadth of Burke's concepts results "in a similar embracing of trash of every description. . . . For purposes of analysis or illustration Burke draws as readily on a popular movie, a radio quiz program, a *Herald Tribune* news item about the National Association of Manufacturers, or a Carter Glass speech on gold as on Sophocles or Shakespeare. Those things are a kind of poetry too, full of symbolic and rhetorical ingredients, and if they are bad poetry, it is a bad poetry of vital significance in our lives."[14]

Sometimes calling himself a pragmatist, sometimes a sociological critic, Burke believes that literature is designed to "do something"[15] for the writer and the reader or hearer. "Art is a means of communication. As such it is certainly designed to elicit a 'response' of some sort."[16] The most relevant observations are to be made about literature when it is considered as the embodiment of an "act,"[17] or as "symbolic action."[18] Words must be thought of as "acts upon a scene,"[19] and a "symbolic act" is the "*dancing of an attitude*,"[20] or incipient action. Critical and imaginative works are "answers to questions posed by the situation in which they arose." Not merely "answers," they are "*strategic* answers," or "*stylized* answers."[21] Hence, a literary work is essentially a "*strategy for encompassing a situation*."[22] And, as Burke observes, another name for strategies might be "*attitudes*."[23] The United States Constitution, e.g., must be thought of as the "*answer*" or "*rejoinder*" to "assertions current in the situation in which it arose."[24]

Although Burke distinguishes between literature "for the express purpose of arousing emotions" and "literature for use," the distinction is flexible enough to permit him to see even in such a poem as Milton's *Samson Agonistes*, "moralistic prophecy" and thus to class it as "also a kind of 'literature for use,' use at one remove. . . ."[25]

In further support of his comprehensive notion of art is his conception that since "pure art makes for acceptance," it tends to "become a social menace in so far as it assists us in tolerating the intolerable."[26] Therefore, "under conditions of competitive capitalism there must necessarily be a large *corrective* or *propaganda* element in art."[27] Art must have a "hortatory function, an element of suasion or inducement of the educational variety; it must be partially *forensic*."[28]

Burke thus approaches the subject of rhetoric through a comprehensive view of art in general. And it is this indirect approach that enables him to present what he believes to be a "New Rhetor-

[10] *Ibid.*
[11] *Ibid.*
[12] *Ibid.*
[13] *Ibid.*
[14] Stanley Edgar Hyman, *The Armed Vision* (New York, 1948), pp. 386, 387.
[15] *The Philosophy of Literary Form* (Louisiana, 1941), p. 89.
[16] *Ibid.*, pp. 235, 236.
[17] *Ibid.*, p. 89.
[18] *Ibid.*, p. 8.
[19] *Ibid.*, p. vii.
[20] *Ibid.*, p. 9.
[21] *Ibid.*, p. 1.
[22] *Ibid.*, p. 109.
[23] *Ibid.*, p. 297.
[24] *Ibid.*, p. 109.
[25] *A Rhetoric of Motives*, p. 5.
[26] *The Philosophy of Literary Form*, p. 321.
[27] *Ibid.*
[28] *Ibid.*

ic."[29] In part, he has as his object only to "rediscover rhetorical elements that had become obscured when rhetoric as a term fell into disuse, and other specialized disciplines such as esthetics, anthropology, psychoanalysis, and sociology came to the fore (so that esthetics sought to outlaw rhetoric, while the other sciences . . . took over, each in its own terms, the rich rhetorical elements that esthetics would ban)."[30]

II

Sometimes thought to be "intuitive" and "idiosyncratic"[31] in his general theories, Burke might be expected to be so in his theory of rhetoric. "Strongly influenced by anthropological inquiries,"[32] and finding Freud "suggestive almost to the point of bewilderment,"[33] Burke, essentially a classicist in his theory of rhetoric, has given the subject its most searching analysis in modern times.

According to Burke, "Rhetoric [comprises] both the *use* of persuasive resources (*rhetorica utens*, as with the philippics of Demosthenes) and the *study* of them (*rhetorica docens*, as with Aristotle's treatise on the 'art' of Rhetoric)."[34] The "basic function of rhetoric" is the "use of words by human agents to form attitudes or to induce actions in other human agents. . . ."[35] It is "*rooted in an essential function of language itself, a function that is wholly realistic, and is continually born anew; the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.*"[36] The basis of rhetoric lies in "generic divisiveness which, being common to all men, is a universal fact about them, prior to any divisiveness caused by social classes." "Out of this emerge the motives for linguistic persuasion. Then, *secondarily*, we get the motives peculiar to particular economic situations. In parturition begins the centrality of the nervous system. The different nervous systems, through language and the ways of production, erect various communities of interests and insights, social communities varying in nature and scope. And out of the division and the community arises the 'universal' rhetorical situation."[37]

Burke devotes 131 pages to a discussion of traditional principles of rhetoric, reviewing Aristotle, Cicero, Quintilian, St. Augustine, the Mediaevalists, and such more recent writers as De Quincey, De Gourmont, Bentham, Marx, Veblen, Freud, Mannheim, Mead, Richards, and others,[38] noting the "wide range of meanings already associated with rhetoric, in ancient texts. . . ."[39] Thus he comes upon the concept of rhetoric as "persuasion"; the nature of rhetoric as "addressed" to an audience for a particular purpose; rhetoric as the art of "proving opposites"; rhetoric as an "appeal to emotions and prejudices"; rhetoric as "agonistic"; rhetoric as an art of gaining "advantage"; rhetoric as "demonstration"; rhetoric as the verbal "counterpart" of dialectic; rhetoric, in the Stoic usage, as opposed to dialectic; rhetoric in the Marxist sense of persuasion "grounded in dialectic." Whereas he finds that these meanings are "often not consistent with one another, or even flatly at odds,"[40] he believes that they can all be derived from "persuasion" as the "Edenic" term, from which they have all "Babylonically" split, while persuasion, in turn "involves communication by the signs of consubstantiality, the appeal of

[29] *A Rhetoric of Motives*, p. 40.
[30] *Ibid.*, pp. xiii, 40.
[31] *The Philosophy of Literary Form*, p. 68.
[32] *A Rhetoric of Motives*, p. 40.
[33] *The Philosophy of Literary Form*, p. 258.
[34] *A Rhetoric of Motives*, p. 36.
[35] *Ibid.*, p. 41.
[36] *Ibid.*, p. 43.
[37] *Ibid.*, p. 146.
[38] *Ibid.*, pp. 49-180.
[39] *Ibid.*, p. 61.
[40] *Ibid.*, pp. 61, 62.

identification."[41] As the "simplest case of persuasion," he notes that "You persuade a man only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, *identifying* your ways with his."[42]

In using *identification* as his key term, Burke notes, "Traditionally, the key term for rhetoric is not 'identification,' but 'persuasion.' . . . Our treatment, in terms of identification, is decidedly not meant as a substitute for the sound traditional approach. Rather, . . . it is but an accessory to the standard lore."[43] He had noted that "when we come upon such aspects of persuasion as are found in 'mystification,' courtship, and the 'magic' of class relationships, the reader will see why the classical notion of clear persuasive intent is not an accurate fit, for describing the ways in which the members of a group promote social cohesion by acting rhetorically upon themselves and one another."[44] Burke is completely aware that he is not introducing a totally new concept, observing that Aristotle had long ago commented, "It is not hard . . . to praise Athenians among Athenians,"[45] and that one persuades by "identifying" one's ways with those of his audience.[46] In an observation of W. C. Blum, Burke found additional support for his emphasis on *identification* as a key concept. "In identification lies the source of dedications and enslavements, in fact of cooperation."[47] As for the precise relationship between identification and persuasion as ends of rhetoric, Burke concludes, "we might well keep it in mind that a speaker persuades an audience by the use of stylistic identifications; his act of persuasion may be for the purpose of causing the audience to identify itself with the speaker's interests; and the speaker draws on identification of interests to establish rapport between himself and his audience. So, there is no chance of our keeping apart the meanings of persuasion, identification ('consubstantiality') and communication (the nature of rhetoric as 'addressed'). But, in given instances, one or another of these elements may serve best for extending a line of analysis in some particular direction."[48] "All told, persuasion ranges from the bluntest quest of advantage, as in sales promotion or propaganda, through courtship, social etiquette, education, and the sermon, to a 'pure' form that delights in the process of appeal for itself alone, without ulterior purpose. And identification ranges from the politician who, addressing an audience of farmers, says, 'I was a farm boy myself,' through the mysteries of social status, to the mystic's devout identification with the source of all being."[49] The difference between the "old" rhetoric and the "new" rhetoric may be summed up in this manner: whereas the key term for the "old" rhetoric was *persuasion* and its stress was upon deliberate design, the key term for the "new" rhetoric is *identification* and this may include partially "unconscious" factors in its appeal. Identification, at its simplest level, may be a deliberate device, or a means, as when a speaker identifies his interests with those of his audience. But *identification* can also be an "end," as "when people earnestly yearn to identify themselves with some group or other." They are thus not necessarily acted upon by a conscious external agent, but may act upon themselves to this end. Identification "includes the realm of transcendence."[50]

41 *Ibid.*, p. 62.
42 *Ibid.*, p. 55.
43 *Ibid.*, p. xiv.
44 *Ibid.*
45 *Ibid.*, p. 55.
46 *Ibid.*
47 *Ibid.*, p. xiv.
48 *Ibid.*, p. 46.
49 *Ibid.*, p. xiv.
50 Kenneth Burke, "Rhetoric—Old and New," *The Journal of General Education*, V (April 1951), 203.

Burke affirms the significance of *identification* as a key concept because men are at odds with one another, or because there is "division." "Identification is compensatory to division. If men were not apart from one another, there would be no need for the rhetorician to proclaim their unity. If men were wholly and truly of one substance, absolute communication would be of man's very essence."[51] "In pure identification there would be no strife. Likewise, there would be no strife in absolute separateness, since opponents can join battle only through a mediatory ground that makes their communication possible, thus providing the first condition necessary for their interchange of blows. But put identification and division ambiguously together . . . and you have the characteristic invitation to rhetoric. Here is a major reason why rhetoric, according to Aristotle, 'proves opposites.' "[52]

As a philosopher and metaphysician Burke is impelled to give a philosophic treatment to the concept of unity or identity by an analysis of the nature of *substance* in general. In this respect he makes his most basic contribution to a philosophy of rhetoric. "Metaphysically, a thing is identified by its *properties*,"[53] he observes. "To call a man a friend or brother is to proclaim him consubstantial with oneself, one's values or purposes. To call a man a bastard is to attack him by attacking his whole line, his 'authorship,' his 'principle' or 'motive' (as expressed in terms of the familial). An epithet assigns substance doubly, for in stating the character of the object it . . . contains an implicit program of action with regard to the object, thus serving as motive."[54]

According to Burke, language of all things "is most public, most collective, in its substance."[55] Aware that modern thinkers have been skeptical about the utility of a doctrine of substance,[56] he nevertheless recalls that "substance, in the old philosophies, was an *act;* and a way of life is an *acting-together;* and in acting together, men have common sensations, concepts, images, ideas, attitudes that make them *consubstantial*."[57] "A doctrine of *consubstantiality* . . . may be necessary to any way of life."[58] Like Kant, Burke regards substance as a "necessary form of the mind." Instead of trying to exclude a doctrine of substance, he restores it to a central position and throws critical light upon it.

In so far as rhetoric is concerned, the "ambiguity of substance" affords a major resource. "What handier linguistic resource could a rhetorician want than an ambiguity whereby he can say 'The state of affairs is substantially such-and-such,' instead of having to say 'The state of affairs *is* and/or *is not* such-and-such'?"[59]

The "commonplaces" or "topics" of Aristotle's *Rhetoric* are a "quick survey of opinion" of "things that people generally consider persuasive." As such, they are means of proclaiming *substantial* unity with an audience and are clearly instances of identification.[60] In truth, *identification* is "hardly other than a name for the function of sociality."[61] Likewise, the many tropes and

[51] *A Rhetoric of Motives*, p. 22.
[52] *Ibid.*, p. 25.
[53] *Ibid.*, p. 23.
[54] *A Grammar of Motives* (New York, 1945), p. 57. For discussion of *substance* as a concept, see, *Ibid.*, pp. 21-58; Aristotle, *Categoriae*, tr. by E. M. Edghill, *The Works of Aristotle*, ed. by W. D. Ross, I, Ch. 5; Aristotle, *Metaphysics*, tr. by W. D. Ross, Book △, 8, 1017b, 10; Spinoza, *The Ethics*, in *The Chief Works of Benedict De Spinoza*, tr. by R. H. M. Elwes (London 1901), Rev. ed., II, 45 ff; John Locke, *An Essay Concerning Human Understanding* (London 1760), 15th ed., I, Bk. II, Chs. XXIII, XXIV.
[55] *The Philosophy of Literary Form*, p. 44.
[56] *A Rhetoric of Motives*, p. 21.
[57] *Ibid.*
[58] *Ibid.*
[59] *A Grammar of Motives*, pp. 51, 52.
[60] *A Rhetoric of Motives*, pp. 56, 57.
[61] *Attitudes toward History* (New York, 1937), II, 144.

figures, and rhetorical form in the large as treated by the ancients are to be considered as modes of identification.[62] They are the "signs" by which the speaker identifies himself with the reader or hearer. "In its simplest manifestation, style is ingratiation."[63] It is an attempt to "gain favor by the hypnotic or suggestive process of 'saying the right thing.' "[64] Burke discusses form in general as "the psychology of the *audience*,"[65] the "arousing and fulfillment of desires."[66] The exordium of a Greek oration is an instance of "conventional"[67] form, a form which is expected by the audience and therefore satisfies it. Other recognizable types of form are "syllogistic progression," "repetitive" form, and "minor or incidental" forms which include such devices as the metaphor, apostrophe, series, reversal, etc.[68] The proliferation and the variety of formal devices make a work eloquent.[69]

Reviewing *A Rhetoric of Motives*, Thomas W. Copeland observed, "It gradually appears that there is no form of action of men upon each other (or of individuals on themselves) which is really outside of rhetoric. But if so, we should certainly ask whether rhetoric *as a term* has any defining value."[70] The observation is probably not fair, for Burke does give rhetoric a defining value in terms of persuasion, identification, and address or communication to an audience of some sort, despite his observation, "Wherever there is persuasion, there is rhetoric. And wherever there is 'meaning' there is 'persuasion.' "[71]

It is true that in his effort to show "how a rhetorical motive is often present where it is not usually recognized, or thought to belong,"[72] Burke either points out linkages which have not been commonly stressed, or widens the scope of rhetoric. A twentieth-century orientation in social-psychological theory thus enables him to note that we may with "more accuracy speak of persuasion 'to attitude,' rather than persuasion to out-and-out action." For persuasion "involves choice, will; it is directed to a man only insofar as he is *free*." In so far as men "*must* do something, rhetoric is unnecessary, its work being done by the nature of things, though often these necessities are not of natural origin, but come from necessities imposed by man-made conditions,"[73] such as dictatorships or near-dictatorships. His notion of persuasion to "attitude" does not alter his generally classical view of rhetoric, for as he points out, in "Cicero and Augustine there is a shift between the words 'move' *(movere)* and 'bend' *(flectere)* to name the ultimate function of rhetoric." And he merely finds that this shift "corresponds to a distinction between act and attitude (attitude being an incipient act, a leaning or inclination)."[74] His notion of persuasion to "attitude" enables him to point out a linkage with poetry: "Thus the notion of persuasion to *attitude* would permit the application of rhetorical terms to purely *poetic* structures; the study of lyrical devices might be classed under the head of rhetoric, when these devices are considered for their power to induce or communicate states of mind to readers, even though the kinds of assent evoked have no overt, practical outcome."[75]

In his reading of classical texts, he

62 *A Rhetoric of Motives*, p. 59.
63 *Permanence and Change* (New York, 1935), p. 71.
64 *Ibid.*
65 *Counter-Statement*, pp. 38-57.
66 *Ibid.*, p. 157.
67 *Ibid.*, p. 159.
68 *Ibid.*, pp. 157-161.
69 *Ibid.*, pp. 209-211.
70 Thomas W. Copeland, "Critics at Work," *The Yale Review*, XL (Autumn 1950), 167-169.
71 *A Rhetoric of Motives*, p. 172.
72 *Ibid.*, p. xiii.
73 *Ibid.*, p. 50.
74 *Ibid.*
75 *Ibid.*

had noted a stress "upon *teaching* as an 'office' of rhetoric." Such an observation enables him to link the fields of rhetoric and semantics. He concludes that "once you treat instruction as an aim of rhetoric you introduce a principle that can widen the scope of rhetoric beyond persuasion. It is on the way to include also works on the theory and practice of exposition, description, *communication* in general. Thus, finally, out of this principle, you can derive contemporary 'semantics' as an aspect of rhetoric."[76]

As he persists in "tracking down" the function of the term *rhetoric*, Burke notes an ingredient of rhetoric "lurking in such anthropologist's terms as 'magic' and 'witchcraft,' "[77] and concludes that one "comes closer to the true state of affairs if one treats the socializing aspects of magic as a 'primitive rhetoric' than if one sees modern rhetoric simply as a 'survival of primitive magic.' "[78] Whereas he does not believe that the term *rhetoric* is a "substitute" for such terms as *magic*, *witchcraft*, *socialization*, or *communication*, the term *rhetoric* "designates a *function* . . . present in the areas variously covered by those other terms."[79] Thus, one can place within the scope of rhetoric "all those statements by anthropologists, ethnologists, individual and social psychologists, and the like, that bear upon the *persuasive* aspects of language, the function of language as *addressed*, as direct or roundabout appeal to real or ideal audiences, without or within."[80] All these disciplines have made "good contributions to the New Rhetoric."[81]

In "individual psychology," particularly the Freudian concern with the neuroses of individual patients, "there is a strongly rhetorical ingredient."[82] Burke asks the question, "Indeed, what could be more profoundly rhetorical than Freud's notion of a dream that attains expression by stylistic subterfuges designed to evade the inhibitions of a moralistic censor? What is this but the exact analogue of the rhetorical devices of literature under political or theocratic censorship? The *ego* with its *id* confronts the *super-ego* much as an orator would confront a somewhat alien audience, whose susceptibilities he must flatter as a necessary step towards persuasion. The Freudian psyche is quite a parliament, with conflicting interests expressed in ways variously designed to take the claims of rival factions into account."[83]

By considering the individual self as "audience" Burke brings morals and ethics into the realm of rhetoric. He notes that "a modern 'post-Christian' rhetoric must also concern itself with the thought that, under the heading of appeal to audiences, would also be included any ideas or images privately addressed to the individual self for moralistic or incantatory purposes. For you become your own audience, in some respects a very lax one, in some respects very exacting, when you become involved in psychologically stylistic subterfuges for presenting your own case to yourself in sympathetic terms (and even terms that seem harsh can often be found on closer scrutiny to be flattering, as with neurotics who visit sufferings upon themselves in the name of very high-powered motives which, whatever their discomfiture, feed pride." Therefore, the "individual person, striving to form himself in accordance with the communicative norms that match the cooperative ways of his society, is by the

[76] *Ibid.*, p. 77.
[77] *Ibid.*, p. 44.
[78] *Ibid.*, p. 43.
[79] *Ibid.*, p. 44.
[80] *Ibid.*, pp. 43-44.
[81] *Ibid.*, p. 40.
[82] *Ibid.*, p. 37.
[83] *Ibid.*, pp. 37, 38.

same token concerned with the rhetoric of identification."[84]

By considering style as essentially a mode of "ingratiation" or as a technique by which one gives the signs of identification and consubstantiality, Burke finds a rhetorical motive in clothes, pastoral, courtship, and the like.[85]

Burke links dialectics with rhetoric through a definition of dialectics in "its most general sense" as "linguistic transformation"[86] and through an analysis of three different levels of language, or linguistic terminology.[87] Grammatically, he discusses the subject from the point of view of linguistic merger and division, polarity, and transcendence, being aware that there are "other definitions of dialectics":[88] "reasoning from opinion"; "the discovery of truth by the give and take of converse and redefinition"; "the art of disputation"; "the processes of 'interaction' between the verbal and the non-verbal"; "the competition of coöperation or the coöperation of competition"; "the spinning of terms out of terms"; "the internal dialogue of thought"; "any development . . . got by the interplay of various factors that mutually modify one another, and may be thought of as voices in a dialogue or roles in a play, with each voice or role in its partiality contributing to the development of the whole"; "the placement of one thought or thing in terms of its opposite"; "the progressive or successive development and reconciliation of opposites"; and "so putting questions to nature that nature can give unequivocal answer."[89] He considers all of these definitions as "variants or special applications of the functions"[90] of linguistic transformation conceived in terms of "Merger and division," "The three Major Pairs: action-passion, mind-body, being-nothing," and "Transcendence."[91]

Burke devotes 150 pages to the treatment of the dialectics of persuasion in the *Rhetoric,*[92] in addition to extensive treatment of it on the grammatical level.[93] Linguistic terminology is considered variously persuasive in its Positive, Dialectical, and Ultimate levels or orders.[94] "A positive term is most unambiguously itself when it names a visible and tangible thing which can be located in time and place."[95] Dialectical terms "have no such strict location."[96] Thus terms like "Elizabethanism" or "capitalism" having no positive referent may be called "dialectical."[97] Often called "polar" terms,[98] they require an "opposite"[99] to define them and are on the level of "action," "principles," "ideas."[100] In an "ultimate order" of terminology, there is a "guiding idea" or "unitary principle."[101]

From the point of view of rhetoric, Burke believes that the "difference between a merely 'dialectical' confronting of parliamentary conflict and an 'ultimate' treatment of it would reside in this: The 'dialectical' order would leave the competing voices in a jangling relation with one another (a conflict solved *faute de mieux* by 'horse-trading'); but the 'ultimate' order would place these competing voices themselves in a *hierarchy,* or *sequence,* or *evaluative series,* so that, in some way, we went by a fixed and reasoned progression from one of

84 *Ibid.,* pp. 38, 39.
85 *Ibid.,* pp. 115-127; see, also, p. xiv.
86 *A Grammar of Motives,* p. 402.
87 *A Rhetoric of Motives,* p. 183.
88 *A Grammar of Motives,* p. 402, 403.
89 *Ibid.,* p. 403.
90 *Ibid.*
91 *Ibid.,* p. 402.
92 *A Rhetoric of Motives,* pp. 183-333.
93 *A Grammar of Motives,* pp. 323-443.
94 *A Rhetoric of Motives,* p. 183.
95 *Ibid.*
96 *Ibid.,* p. 184.
97 *Ibid.*
98 *Ibid.*
99 *The Philosophy of Literary Form,* n. 26, p. 109.
100 *A Rhetoric of Motives,* p. 184.
101 *Ibid.,* p. 187.

these to another, the members of the entire group being arranged *developmentally* with relation to one another."[102] To Burke "much of the *rhetorical* strength in the Marxist dialectic comes from the fact that it is 'ultimate' in its order,"[103] for a "spokesman for the proletariat can think of himself as representing not only the interests of that class alone, but the grand design of the entire historical sequence. . . ."[104]

In his concept of a "pure persuasion," Burke seems to be extending the area of rhetoric beyond its usual scope. As a metaphysician he attempts to carry the process of rhetorical appeal to its ultimate limits. He admits that what he means by "pure persuasion" in the "absolute sense" exists nowhere, but believes that it can be present as a motivational ingredient in any rhetoric, no matter how "advantage-seeking such a rhetoric may be."[105] "Pure persuasion involves the saying of something, not for an extraverbal advantage to be got by the saying, but because of a satisfaction instrinsic to the saying. It summons because it likes the feel of a summons. It would be nonplused if the summons were answered. It attacks because it revels in the sheer syllables of vituperation. It would be horrified if, each time it finds a way of saying, 'Be damned,' it really did send a soul to rot in hell. It intuitively says, 'This is so,' purely and simply because this is so."[106] With such a concept Burke finds himself at the "borders of metaphysics, or perhaps better 'meta-rhetoric'. . . ."[107]

III

Of great significance to the rhetorician is Burke's consideration of the general problem of motivation. Concerned with the problem of motivation in literary strategy,[108] he nevertheless intends that his observations be considered pertinent to the social sphere in general.[109] He had observed that people's conduct has been explained by an "endless variety of theories: ethnological, geographical, sociological, physiological, historical, endocrinological, economic, anatomical, mystical, pathological, and so on."[110] The assigning of motives, he concludes, is a "matter of *appeal*,"[111] and this depends upon one's general orientation. "A motive is not some fixed thing, like a table, which one can go to and look at. It is a term of interpretation, and being such it will naturally take its place within the framework of our *Weltanschauung* as a whole."[112] "To explain one's conduct by the vocabulary of motives current among one's group is about as self-deceptive as giving the area of a field in the accepted terms of measurement. One is simply interpreting with the only vocabulary he knows. One is stating his orientation, which involves a vocabulary of ought and ought-not, with attendant vocabulary of praiseworthy and blameworthy."[113] "We discern situational patterns by means of the particular vocabulary of the cultural group into which we are born."[114] Motives are "distinctly linguistic products."[115]

To Burke, the subject of motivation is a "philosophic one, not ultimately to be solved in terms of empirical science."[116] A motive is a "shorthand" term for "situation."[117] One may discuss motives on three levels, rhetorical, symbolic, and

[102] *Ibid.*
[103] *Ibid.*, p. 190.
[104] *Ibid.*, pp. 190, 191.
[105] *Ibid.*, p. 269.
[106] *Ibid.*
[107] *Ibid.*, p. 267.
[108] *The Philosophy of Literary Form*, p. 78.
[109] *Ibid.*, p. 105.
[110] *Permanence and Change*, p. 47.
[111] *Ibid.*, p. 38.
[112] *Ibid.*
[113] *Ibid.*, p. 33.
[114] *Ibid.*, p. 52.
[115] *Ibid.*
[116] *A Grammar of Motives*, p. xxiii.
[117] *Permanence and Change*, p. 44.

grammatical.[118] One is on the "grammatical" level when he concerns himself with the problem of the "intrinsic," or the problem of "substance."[119] "Men's conception of motive . . . is integrally related to their conception of substance. Hence, to deal with problems of motive is to deal with problems of substance."[120]

On the "grammatical" level Burke gives his most profound treatment of the problem of motivation. Strongly allied with the classicists throughout all his works in both his ideas and his methodology, Burke shows indebtedness to Aristotle for his treatment of motivation. Taking a clue from Aristotle's consideration of the "circumstances" of an action,[121] Burke concludes that "In a rounded statement about motives, you must have some word that names the *act* (names what took place, in thought or deed), and another that names the *scene* (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person (*agent*) performed the act, what means or instruments he used (*agency*), and the *purpose*."[122] Act, Scene, Agent, Agency, Purpose become the "pentad" for pondering the problem of human motivation.[123] Among these various terms grammatical "ratios" prevail which have rhetorical implications. One might illustrate by saying that, for instance, between *scene* and *act* a logic prevails which indicates that a certain quality of scene calls for an analogous quality of act. Hence, if a situation is said to be of a certain nature, a corresponding attitude toward it is implied. Burke explains by pointing to such an instance as that employed by a speaker who, in discussing Roosevelt's war-time power exhorted that Roosevelt should be granted "unusual powers" because the country was in an "unusual international situation." The scene-act "ratio" may be applied in two ways. "It can be applied deterministically in statements that a certain policy *had* to be adopted in a certain situation, or it may be applied in hortatory statements to the effect that a certain policy *should be* adopted in conformity with the situation."[124] These ratios are "principles of determination."[125] The pentad would allow for ten such ratios: scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agent-agency, and agency-purpose.[126] Political commentators now generally use *situation* as their synonym for *scene*, "though often without any clear concept of its function as a statement about motives."[127]

Burke draws his key terms for the study of motivation from the analysis of drama. Being developed from the analysis of drama, his pentad "treats language and thought primarily as modes of action."[128] His method for handling motivation is designed to contrast with the methodology of the physical sciences which considers the subject of motivation in mechanistic terms of "flat cause-and-effect or stimulus-and-response."[129] Physicalist terminologies are proper to non-verbalizing entities, but man as a species should be approached through his specific trait, his use of symbols. Burke opposes the reduction of the human realm to terms that lack sufficient "coordinates"; he does not, however, question the fitness of physicalist termi-

118 *A Grammar of Motives*, p. 465.
119 *Ibid.*
120 *Ibid.*, p. 337.
121 *Ethica Nicomachea*, tr. by W. D. Ross. III, i, 16.
122 *A Grammar of Motives*, p. xv.
123 *Ibid.*
124 *Ibid.*, p. 13.
125 *Ibid.*, p. 15.
126 *Ibid.*
127 *Ibid.*, p. 13.
128 *Ibid.*, p. xxii.
129 *The Philosophy of Literary Form*, pp. 103, 106.

nologies for treating the physical realm. According to Burke, "Philosophy, like common sense, must think of human motivation dramatistically, in terms of action and its ends."[130] "Language being essentially human, we should view human relations in terms of the linguistic instrument."[131] His "vocabulary" or "set of coordinates" serves "for the integration of all phenomena studied by the *social* sciences."[132] It also serves as a "perspective for the analysis of history which is a 'dramatic' process. . . ."[133]

One may wonder with Charles Morris whether "an analysis of man through his language provides us with a full account of human motives."[134] One strongly feels the absence of insights into motivation deriving from the psychologists and scientists.

IV

Burke is not only philosopher and theorist; he has applied his critical principles practically to a great number of literary works. Of these, three are of particular interest to the rhetorician. In two instances, Burke attempts to explain the communicative relationship between the writer and his audience. Taking the speech of Antony from Shakespeare's *Julius Caesar*,[135] Burke examines the speech from "the standpoint of the rhetorician, who is concerned with a work's processes of appeal."[136] A similar operation is performed on a scene from *Twelfth Night*.[137]

Undoubtedly one of his most straightforward attempts at analysis of a work of "literature for use," occurs in an essay on "The Rhetoric of Hitler's 'Battle.' "[138] "The main ideal of criticism, as I conceive it," Burke has observed, "is to use all that there is to use."[139] "If there is any slogan that should reign among critical precepts, it is that 'circumstances alter occasions.' "[140] Considering *Mein Kampf* as "the well of Nazi magic,"[141] Burke brings his knowledge of sociology and anthropology to bear in order to "discover what kind of 'medicine' this medicine-man has concocted, that we may know, with greater accuracy, exactly what to guard against, if we are to forestall the concocting of similar medicine in America."[142] He considers Hitler's "centralizing hub of *ideas*"[143] and his selection of Munich as a "mecca geographically located"[144] as methods of recruiting followers "from among many discordant and divergent bands. . . ."[145] He examines the symbol of the "international Jew"[146] as that "of a *common enemy*,"[147] the " 'medicinal' appeal of the Jew as scapegoat. . . ."[148]

His knowledge of psychoanalysis is useful in the analysis of the "sexual symbolism" that runs through the book: "Germany in dispersion is the 'dehorned Siegfried.' The masses are 'feminine.' As such, they desire to be led by a dominating male. This male, as orator, woos them—and, when he has won them, he commands them. The rival male, the villainous Jew, would on the contrary 'seduce' them. If he succeeds, he poisons their blood by intermingling with them. Whereupon, by purely asso-

130 *A Grammar of Motives*, pp. 55, 56.
131 *Ibid.*, p. 317.
132 *The Philosophy of Literary Form*, p. 105.
133 *Ibid.*, p. 317.
134 Charles Morris, "The Strategy of Kenneth Burke," *The Nation*, CLXIII (July 27, 1946), 106.
135 "Antony in Behalf of the Play," *Philosophy of Literary Form*, pp. 329-343.
136 *Ibid.*, p. 330.
137 "Trial Translation (from *Twelfth Night*)," *Ibid.*, pp. 341-349.
138 *Ibid.*, pp. 191-220.
139 *Ibid.*, p. 23.
140 *Ibid.*
141 *Ibid.*, p. 192.
142 *Ibid.*, p. 191.
143 *Ibid.*, p. 192.
144 *Ibid.*
145 *Ibid.*
146 *Ibid.*, p. 191.
147 *Ibid.*, p. 193.
148 *Ibid.*, p. 195.

ciative connections of ideas, we are moved into attacks upon syphilis, prostitution, incest, and other similar misfortunes, which are introduced as a kind of 'musical' argument when he is on the subject of 'blood poisoning' by intermarriage or, in its 'spiritual' equivalent, by the infection of 'Jewish' ideas. . . ."[149]

His knowledge of history and religion is employed to show that the *"materialization"* of a religious pattern" is "one terrifically effective weapon . . . in a period where religion has been progressively weakened by many centuries of capitalist materialism."[150]

Conventional rhetorical knowledge leads him to call attention to the "power of endless repetition";[151] the appeal of a sense of "community";[152] the appeal of security resulting from "a world view" for a people who had previously seen the world only "piecemeal";[153] and the appeal of Hitler's "inner voice"[154] which served as a technique of leader-people "identification."[155]

Burke's analysis is comprehensive and penetrating. It stands as a superb example of the fruitfulness of a method of comprehensive rhetorical analysis which goes far beyond conventional patterns.

Conclusion

Burke is difficult and often confusing. He cannot be understood by casual reading of his various volumes. In part the difficulty arises from the numerous vocabularies he employs. His words in isolation are usually simple enough, but he often uses them in new contexts. To read one of his volumes independently, without regard to the chronology of publication, makes the problem of comprehension even more difficult because of the specialized meanings attaching to various words and phrases.

Burke is often criticized for "obscurity" in his writings. The charge may be justified. However, some of the difficulty of comprehension arises from the compactness of his writing, the uniqueness of his organizational patterns, the penetration of his thought, and the breadth of his endeavor. "In books like the *Grammar* and the *Rhetoric*," observed Malcolm Cowley, "we begin to see the outlines of a philosophical system on the grand scale. . . . Already it has its own methodology (called 'dramatism'), its own esthetics (based on the principle that works of art are symbolic actions), its logic and dialectics, its ethics (or picture of the good life) and even its metaphysics, which Burke prefers to describe as a meta-rhetoric."[156]

One cannot possibly compress the whole of Burke's thought into an article. The most that one can achieve is to signify his importance as a theorist and critic and to suggest the broad outlines of his work. Years of study and contemplation of the general idea of effectiveness in language have equipped him to deal competently with the subject of rhetoric from its beginning as a specialized discipline to the present time. To his thorough knowledge of classical tradition he has added rich insights gained from serious study of anthropology, sociology, history, psychology, philosophy, and the whole body of humane letters. With such equipment, he has become the most profound student of rhetoric now writing in America.

149 *Ibid.*
150 *Ibid.*, p. 191.
151 *Ibid.*, p. 217.
152 *Ibid.*
153 *Ibid.*, p. 218.
154 *Ibid.*, p. 207.
155 *Ibid.*

156 Malcolm Cowley, "Prolegomena to Kenneth Burke," *The New Republic*, CXXII (June 5, 1950), 18, 19.

WOODROW WILSON AS AN ORATOR

Hardin Craig

IF one had to classify so versatile a public speaker as Woodrow Wilson, I think one would have to say that he was more a debater than an orator. His appeal was to intellect, his aim was conviction, and his ultimate purpose was to provide grounds for wise and effective conduct. Debate engaged his personal interest and must, I think, have been a principal agent in his training as a public speaker.[1] If this is true, his belief in the efficacy of free and frank discussion of questions at issue relates itself to his qualities, attitudes, and practices as a man among men, an educator, and a statesman. Dr. Wilson's proficiency in debate has obvious connections with the intimacy of his manner in public address, with his self-reliance, with his theory of learning, with his faith in the judgment and rectitude of ordinary men, with his style, which was a sort of model of exactitude, and with his high sense of decorum, since all of these things trend toward the most perfect possible communication at appropriate levels. His faith in the democratic governmental processes gradually developed by the British and the Americans, his belief in the necessity of participation of all citizens in public affairs, his appeal to intellect as over against emotion, and his ardent concern over the welfare of man in society—these and other great qualities came no doubt from the deeper complexes of heredity and environment, but his interest in debate and discussion was not out of harmony with the essential features of his character.

If I may be excused for presenting at once my own credentials, I shall give an account of a brief revival of debating in an old-fashioned debating club, the American Whig Society of Princeton University, of which inconspicuous renascence Woodrow Wilson was the inspiring and directing force and I was the active agent. The experiment was, strictly speaking, done in a corner. It attracted little interest and awoke no hope in the university of those days. University teachers are not often greatly interested in those undertakings in which they themselves are not engaged. For a period of about four years at the end of Dr. Wilson's administration as president I planned, directed, and encouraged activities in debate and public speaking in Whig Hall, and simulated, as well as I could, the free and voluntary conditions that had prevailed at an earlier day. Dr. Wilson's interest did not flag. He visited us often and expressed a good many times to the students his faith in debating as a developmental force in education. I recall that he gave

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[1] I speak of Dr. Wilson in this paper as subject to correction and with no small degree of diffidence. There are many persons living who knew him, some of them no doubt better than I did. The subject of his education has had much attention from biographers, and I would not willingly set myself up as an authority. As the following article will show, however, I had personal experience in relation to Dr. Wilson's interest in public speaking and debate while he was president of Princeton University and did a number of years of work in the promotion of his wishes and opinions. I can do no more than to record my own impressions.

accounts of exciting or amusing debates in which he had taken part or which he had overheard when he was an undergraduate member of Whig Hall. He rarely failed to indicate his keen interest in the maneuvering subtleties of parliamentary practice. After his departure and mine Princeton, no doubt quite properly, formalized and departmentalized the project and thus killed such spontaneity as we had been able to awaken, and yet I cannot honestly say that this experiment in largely self-directed training, though relatively unimportant, was a failure, for I can recall the names of half a dozen or more men who are now rather important at the bar, in the pulpit, or in public life who worked zealously in my sections. The point is that Woodrow Wilson in the midst of his overwhelmingly busy, extremely responsible, and none too placid career as president of Princeton University found time to interest himself in public speaking and debate.

The reason is perhaps to be found in the fact that debate, with its venerable history in the education of past ages, appeals to the mind to exercise its ingenuity and to break out new channels in the brain. It challenges the student to acquire knowledge and teaches him how to use it while, at the same time, it is building up his independence, his courage, and his self-respect. It alerts him, teaches him to listen and observe, and shows him the danger, if not the deadly effect, of a competent adversary. Dr. Wilson possessed these qualities and believed in them, so that he was ready to meet the world on the open forum of discussion and debate before any assembly of well-meaning men. He told me once that the thing that had wounded his pride in the rejection by the board of trustees of his Quad Plan was not the rejection of the proposal, which he thought they had a right to reject, but the fact that the trustees sat silent and refused to debate the issue.

It may be that in that generation of disputants to which Woodrow Wilson belonged he had had training in the mechanics of public speech, I do not know, but there was a naturalness in his voice and manner, a restrained skill in his use of gestures, and a perfection in his articulation that are best accounted for as the completion of the well-known circle—that filing down and absorption of fundamentals to a point where perfection of technique becomes indistinguishable from perfect naturalness. There was in him no trace of the flamboyancy of the professed orator of those days. But I would hazard the opinion that he was largely self-taught. I know from his own lips that he was active in debating societies during his year at Davidson College and his four years at Princeton, and I would almost say that the spectacle of the meeting of minds in intellectual controversy was to him the greatest of academic sports. The present generation do not know how in Wilson's youth, perhaps particularly in the South, every city, town, college or cross-roads country schoolhouse had its debating society, and how this activity was a means of entertainment and enlightenment in most communities. I therefore think it probable that Woodrow Wilson, who must have been a brilliant and noble-spirited youth, had early experience as a debater.

Such a training would do much to account for the always surprising intimacy he was able to establish with his audience. Let me illustrate. I left Princeton early in the summer of 1910 just as Wilson resigned the presidency of Princeton University in order to become a candidate for the governorship of New Jersey. There was in Princeton at that time an eminently respectable and completely reliable cabman named Gwynn.

He was Democratic boss and gave me regular instructions as to how to vote in local elections. When Dr. Wilson became a candidate for public office Mr. Gwynn was distressed. He had known and liked Professor Wilson well and had done his hauling for years, but Professor Wilson did not know the political game and was sure to come out badly. When I returned to Princeton late in the summer in order to ship my goods and chattels to Minneapolis, I again had need for Mr. Gwynn's services and again talked politics with him. He had changed his views. He had heard Dr. Wilson speak at Newark and Trenton and was going in a few days to hear him again at Bound Brook. "Professor Wilson," he said, "is a man of the people. You never saw anything like it. When he speaks to you, you feel like he was going to put his finger on your nose."

But I think the most remarkable example of Wilson's power to form a union with his audience that I ever observed was in a speech before the university faculty in the spring of 1910 in the midst of the current controversy. It stands out in my memory as the greatest speech I ever heard. There is a suggestion of regret about it because the speech lives only in the fading memories of the men of my time. Excellent as are many of Wilson's written orations, it has always seemed to me that he was greatest when he spoke extemporaneously as he did on the occasion I refer to. This, it will be observed, fits in well with my conception of Wilson's greatness as a debater. The atmosphere of the community was tense, and we were all perplexed and uneasy. I thought, and still think, that the faculty, with the exception of two or three members, were solidly behind Wilson in their faith, their sympathy, and their opinions. In general, Dr. Wilson's sense of decorum kept him, as president, slightly aloof from the faculty. When he began to address us, we saw him emerge from remoteness and become one of us—ally, fellow worker, and friend. As I remember it, the speech began with a restatement of the ideals of education we had had before us and of what we had done in order to realize these ideals during his administration, for the sake of Princeton, our country, and the cause of true learning. It had been our attempt, as well as his, to serve our country, and he made it clear how much greatness in academic performance was needed. He discussed the ways in which our effort had been, intentionally and unintentionally, thwarted and hindered and why. He showed that he knew the rather hard terms in which the academic profession is practiced, since it demands the finest possible talent, industry, and patriotism, and yet is but poorly rewarded. He did not neglect the signal rewards and gratifications that attend the well-lived lives of college professors. So profound was his understanding of the function of higher education in a democracy and so clear and intimate was his presentation of this important subject that we were deeply moved in our feelings and greatly strengthened in our faith and our convictions. I remember that after the meeting adjourned a group of us stood together in front of Nassau Hall and talked over the address. We concluded, and not wrongly, that we had listened to the words of one of the world's great orators, and we had in mind such great voices as those of Cicero, Burke, and Webster.

As a classroom lecturer, Dr. Wilson is mainly remembered by me for the quantities of material he gave us by dictation. We filled notebooks and wrote until our arms ached. My experience tells me, however, that there was much in his teaching besides dictation, for we all carried away at least some principles

and convictions that made us better citizens more deeply imbued with respect for the political institutions of our country. It is no great trouble for me now to hear in my imagination Woodrow Wilson's clear, far-carrying, naturally modulated, but rather unresonant voice going out through the large lecture room where he spoke. Strangely enough, Wilson had no great faith in lecturing as a teaching device. He used to say that for reasons of economy of time lectures should be used for epitomizing a subject, that is, for giving synoptic views of subjects and parts of subjects. They were also useful, he thought, as "trial trips," by which he meant the carrying forward in the presence of students of actual work, thus revealing the mind and method of the scholar at first hand. He admitted, perhaps somewhat reluctantly, that lectures may be justified when they give inspiration by their appeal to the imagination. He scorned lectures employed as a means of imparting information. That, he thought, should come only from books and from investigation.

Dr. Wilson's insistence on clarity and exactitude of utterance will serve to relate him to literature, to the written as well as the spoken word, for he felt that ultimately public speech was a matter of perfection in the expression of thought. He told me once that, so far as he was concerned, he owed his style to the teaching of his father. I remember Dr. Wilson senior as a venerable and rather stern elderly clergyman, and I can well understand what Wilson meant. He said that in his boyhood his father had continually demanded of him that every word he uttered should have its exclusive function—not one word used loosely or wrongly and not one word that was superfluous. While I was a student at Princeton the late Professor John F. Genung of Amherst College made a revision of his widely used rhetoric and in so doing asked Dr. Wilson's permission to make use of one of Dr. Wilson's essays as a model of effective prose discourse. The permission was of course readily granted, but the request rather amused Dr. Wilson. He said to me something like "I did not know I was writing rhetorically. I was merely expressing my thought." So firmly convinced was he that a man must teach himself, take charge of his own education, that he viewed with some slight suspicion, or even slight contempt, the practice, just then being introduced into colleges and universities, of giving instruction in the art of writing. His own style had apparently been, as it were, unconsciously achieved, and the art of writing seemed to him so intimately related to a man's own self that it could hardly be imparted or taught. Perhaps it seemed to him merely a matter of being oneself and would be significantly achieved only when one possessed a self of sufficient merit to be worth being.

The study of Woodrow Wilson as an orator is therefore, and properly should be, a study of the man himself. I have spoken of his sense of decorum and under that convenient word have subsumed a great complex of qualities that have to do with man's relation to his fellow men. This subject of Woodrow Wilson's relation to his fellow men, although fundamental and inviting, I shall not now discuss, although I feel with Quintilian that the greatness of oratory is the greatness of the orator, who must, as Woodrow Wilson did, learn to know, to feel with, and to respect his fellow men. Orators as great as Wilson will no doubt appear among us from time to time. I do not know how justified it would be to be solicitous for fear our age might not listen to their words. Wilson certainly lived at a time when there were willing ears and open minds.

ORATORICAL FORMULAS IN SEVENTEENTH-CENTURY ENGLAND

Ray Nadeau

IN this age of prefabrication, the *standardization of parts for ease of exchange* is regarded as a comparatively modern practice. Perhaps it will not be too disconcerting if we recall that "speech students" of the past had at their disposal a well-developed corpus of interchangeable speech patterns, or formulas, for the different parts of speeches, as well as for the varied expression of ideas within those parts.

The theory was that formulas, usually measured out in the form of short quotations from classical or contemporary authors, would leave room for the oratorical neophyte to use his own inspiration in adapting such passages to his particular problem. In practice, as John Newton pointed out in 1671, the availability of such a body of *speech parts* was sometimes too great a temptation.

> . . . for a lad having a Theam . . . given him, runs presently to Clark's *Formulae*, [or] Farnabie's *Index rhetoricus*, and there seeks for some Exordium, of half a dozen lines or more, and thence transcribes with very slender alteration so much as he thinks convenient.[1]

With due allowance for the timeless (and tireless) propensity of some students toward "transcribing," we may still believe that, under proper supervision, the use of formulas could be of real service. This paper is designed to sketch the historical evolution of oratorical formulas, with special emphasis on their highest development and greatest vogue in the grammar-school texts of seventeenth-century England.

I

In those early treatises which touch upon desirable methods in education, the practice of imitating outstanding orators is recognized as one of the avenues leading to high achievement in oratory.[2] Although imitation among the ancients was usually directed toward the analysis and study of speakers and speeches, attention to formulas, as general patterns existing in isolation from any particular context, appears early in the history of rhetoric with Antiphon's collection of exordia and epilogues; unfortunately, only three short fragments are extant.[3] Thrasymachus, Lysias, and Isaeus are also known to have collected model passages of different types.[4] The Lysian collection of exemplary treatments of various topics is noteworthy, in that it is early evidence of the Greek concept of amplification, which included the idea of standard lines of argument. The same approach on general arguments, applicable to a number of cases, is part of the Roman attitude on commonplaces.[5]

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[1] John Newton, *An Introduction to the Art of Rhetorick* (London, 1671), Introduction 8. He refers to John Clarke's *Formulae oratoriae* and Thomas Farnaby's *Index rhetoricus*, both of which are discussed in this article.

[2] Isocrates κατὰ τῶν σοφιστῶν 13. 17.; *Ad Herennium* i. 2. 3.; Cic. *De or.* ii. 22. 90.; Quint. x. 2. 1.; Augustine *De doctrina christiana* iv. 5.

[3] Octave Navarre, *Essai sur la Rhétorique Grecque avant Aristote* (Paris, 1900), pp. 121-132.

[4] *Ibid.*, pp. 166-174.

[5] Cic. *De inv.* ii. 14. 47., 16. 50., 18. 56.; *Ad Herennium* iii. 8. 15.; Quint. ii. 1. 9., iii. 1. 12., v. 13. 57. Cf. αὔξησις and *amplificatio* (with

Language patterns intended for speech and letters are recorded again in Eugene de Rozière's collection of civil and ecclesiastical forms in use among the Franks from the fifth to the tenth centuries.[6] In the later middle ages, the combination of explanatory texts with exemplary patterns is seen in the *dictamen* manuals produced by Alberich of Monte-Cassino, Hugo of Bologna, Boncompagno of Florence, Guido Faba, Ludolf of Hildesheim, Konrad of Mure, Bernold of Kaisersheim, and others.[7] Through their inclusion of textual material with models for (1) the different divisions of a letter and (2) the expression of various common ideas within it, these manuals followed an organization popular in later collections.

Renaissance educators were quick to take advantage of imitation in teaching the classical languages, and a flood of "commonplace" books swept through the schools of Western Europe in the sixteenth and seventeenth centuries.[8] These handbooks served the double purpose of suggesting themes and providing materials for their development. Although the organization of such collections varied, many were in the form of short passages from the classics and contemporary writers; when these quotations and examples were arranged as patterns to be imitated for specific purposes, the word *formula* was often used to describe them.

Erasmus had already made a by-word of the above interpretation of *formula* in the first quarter of the sixteenth century. His *Familarium colloquiorum formulae* (Basle, 1518) is a compendium of oral language patterns occurring frequently in the daily life of the young scholar. The standard guide for written composition came to be the equally popular *De copia* (Basle, 1521) of Erasmus. Perhaps the best known commonplace book of the Renaissance, this collection comes very close to being entirely a text of formulas. The work was widely used in the sixteenth century, and it was still highly regarded in the seventeenth.[9]

The works which follow present a good cross-section of other sixteenth-century volumes devoted in whole, or in part, to the organization of quotations and examples for use as patterns: Johannes Stobaeus, *Apophthegmata* (Rome, 1517); François Dubois, *Progymnasmatum . . . centuriae tres* (Paris, 1520); Sebaldus Heyden, *Puerilium colloquiorum formulae* (Nurnberg, 1541); Georg Fabricius, *Scholae . . . puerilis libri xi* (Basle, [1564]); Augustinus Valerius, *De rhetorica ecclesiastica . . . libri tres* (Venice, 1574); Petrus Apherdianus, *Methodus discendi formulas* (Cologne, 1584); and Stephanus Doletus, *Phrases et formulae linguae latinae* (Strasbourg, 1585).

Late in the sixteenth century (1591), we find Lipsius suggesting a plan of organization for formulas that was to be followed by later authors, including two of the best known English writers of these patterns, Clarke and Farnaby. Although Lipsius, like the writers of the *dictamen* manuals, is primarily concerned with letter writing, his broad

reference to κοινὸς τόπος and *locus communis*) in **Richard Volkmann's** *Die Rhetorik der Griechen and Römer* (Leipzig, 1885), pp. 266-271.

[6] Eugene de Rozière, *Receuil général des formules usitées dans l'empire des Francs du ve au xe siècle* (Paris, 1859-71), 3 vols.

[7] *Briefsteller und Formelbücher des eilften bis vierzehnten Jahrhunderts*, ed. Ludwig Rockinger, in *Quellen zur Bayerischen und Deutschen Geschichte* (Munich, 1863), vol. 9.

[8] Watson cites 118 writers of vocabularies, phrase-books, examples, *sententiae*, and other collections, all of which are listed in Solomon Lowe's *Grammar* (1726). See Foster Watson, *English Grammar Schools to 1660* (Cambridge, 1908), p. 467.

[9] Thomas Whitfield Baldwin, *William Shakspere's Small Latine and Lesse Greeke* (Urbana, Illinois, 1944), 2. 180.

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two-fold classification is obviously applicable to any kind of composition:

> To me, formulas are of two kinds: [1] those having to do with the form of composition (beginning, narrating, elaborating, making transitions, interrupting, and concluding), and [2] those concerned with subject matter (asking, thanking, offering help, praising, vilifying, and contending, and whatever additional ideas occur most often in a letter).[10]

In 1612, Alstedius follows Lipsius in his two-fold classification, but he adapts the letter-formulas to formal speech and gives the term *general* (common to all kinds of composition) to formulas of transition, elaboration, and interruption.[11]

From the elementary collections of Antiphon to the formal headings in the system of Alstedius, the progressive differentiation of oratorical formulas is now complete, and we can describe the popularity of this genre in the grammar schools of seventeenth-century England.

II

Erasmus and others had produced collections of formulas under a variety of plans, mostly alphabetical in structure. The system of Lipsius had led into the oratorical system of Alstedius, but neither writer had provided formulas under the headings proposed, partly because they were regarded as titles, under which students could make their own collections. It remained for two Englishmen, with a view toward the grammar school market, to do the obvious by combining the latest systems with complete selections of formulas.

Since there has always been universal attraction in any well-written text which does something for the student that he may otherwise have to do for himself, the works of John Clarke and Thomas Farnaby were immediate and continued successes. Between 1627 (?) and 1672, eleven editions of Clarke's *Formulae oratoriae* were published in London. Similarly, from 1633 to 1704, ten London editions and four continental printings of the *Formulae oratoriae* of Thomas Farnaby appeared with the latter's *Index rhetoricus*. We have further evidence of the general acceptance of these two works in Hoole's statement that the formulas of Clarke and Farnaby were used in the schools as parallel aids to composition.[12]

The collections of Clarke and Farnaby are so much alike, that we may conveniently discuss them together.[13] Under the familiar "form and matter" classifications, Clarke's *Formulae oratoriae* encompasses theme headings like those in Erasmus, the letter-writing formula headings of Lipsius, and the oratorical headings of Alstedius; copious examples are given for each type. In Farnaby's *Formulae oratoriae*, added to the second and subsequent editions of his *Index rhetoricus*, the theme and letter formulas are dropped, and the oratorical headings are arranged under the plan found in Alstedius and Clarke. Of the types devoted to form in the oratorical division, Clarke lists eight, to which he adds the three general formulas common to all composition. Farnaby lists twelve types, including the general formulas. Of the kind concerned with subject matter, Clarke lists forty headings in alphabetical order from *accusandi*

[10] Justus Lipsius, *Epistolica institutio. . . .* (Leyden, 1591), p. 24. The translation is mine.

[11] Johan-Henricus Alstedius, *Orator sex libris informatus* (Herborn, 1612), ii. 22-23.

[12] Charles Hoole, *A New Discovery of the Old Art of Teaching Schoole* (London, 1660), pp. 181-186.

[13] Folger Shakespeare Library has the earliest copy of John Clarke's *Formulae oratoriae* (4th ed.: London, 1632). For Farnaby's *Index rhetoricus* and *Formulae oratoriae*, I used my microfilm of the unique Bodleian copy of the 1625 *Index*, the 1633 edition of the combined works of Farnaby, and later editions available in libraries and the private collection of Professor Baldwin. I also used my unpublished Ph.D. dissertation, "The *Index rhetoricus* of Thomas Farnaby" (University of Michigan, 1950).

formulae to *vituperandi formulae;* it is, of course, only coincidence that these are both formulas of invective, one of the fine arts of the Renaissance. Farnaby is content with twenty-six subject-centered forms in no particular order.

The relationships existing between the systems of Lipsius, Alstedius, Clarke, and Farnaby, can best be demonstrated through parallel columns of headings, as shown in the lower half of this page.

The examples of formulas given under the headings in Clarke and Farnaby are similar. The following quotations translated from Farnaby illustrate different types:

Beginning (Ordiendi): I should have remained silent today for fear of saying something which, in the universal rejoicing, would bring less joy to you. . . . Livy xxiii. 12. 9.

Seeking attention (Petendi attentionem): Be attentive, therefore, and grant your goodwill as a breeze favoring the orator as he braves the seas. Robert Turner, *Sermons,* 9.

Concluding (Claudendi): But in regard to the present subject, I was warned to be brief by that sun, which is now rapidly setting, and which has compelled me likewise to develop this topic at an almost headlong pace. Cicero *De oratore* ii. 88.

Asking (Rogandi): It is unpleasant and burdensome to have to say, "I ask. . . ." Seneca *De beneficiis* ii. 2.

Censuring (Vituperandi): It is with your kind that the jail is always steaming; with the sighs of your kind, the mines always resounding; with your kind, the wild beasts are fed. . . . Tertullian *Apologeticum* 44. 3.

As indicated above, Farnaby gives citations for the sources of a majority of his quotations, but he credits no one with the inspiration of his plan. Clarke gives few citations but, in the introduction to his collection, he recognizes the

Formulas of Form

Lipsius (1591)	*Alstedius (1612)*	*Clarke (1627?)*	*Farnaby (1633)*
Ordiendi	Ordiendi	Compellandi	Ordiendi
Narrandi	Narrandi	Ordiendi	Petendi attentionem et benevolentiam
Continuandi	Proponendi	Conciliandi	Narrandi
Transeundi	Confutandi	Moderandi	Proponendi et partiendi
Abrumpendi	Claudendi	Narrandi	Continuandi
Claudendi	— — —	Confirmandi	Transeundi
	Transeundi	Confutandi	Abrumpendi
	Continuandi	Perorandi	Confirmandi
	Abrumpendi	— — —	Exempla citandi
		Transeundi	Testimonia citandi
		Continuandi	Objiciendi et confutandi
		Abrumpendi	Claudendi

Formulas of Matter

Rogandi	Rogandi	Accusandi	Rogandi
Gratias agendi	Gratias agendi	↓	Gratias agendi
Operam offerendi	Operam offerendi	(Total of 40, including those in Lipsius and Alstedius)	Operam offerendi
Vituperandi		↓	Laudandi
Asseverandi		Vituperandi	Vituperandi
			↓
			(Total of 26)

influences of Erasmus, Lipsius (mentioned in a marginal note), and Alstedius.[14]

The dedication of Clarke's fourth edition (1632) is dated 1627, so that the first four editions of Clarke's *Formulae oratoriae* must have appeared between the first edition of Farnaby's *Index rhetoricus* in 1625 and the second edition in 1633. Both the plan and the date of Farnaby's formulas would seem to indicate that Farnaby wrote his text of these patterns to meet the serious competition of a textbook that was already in its fourth edition before Farnaby's had reached its second.

After Clarke and Farnaby, the next significant collection of formulas (twenty-two pages) is found in Thomas Blount's *Academie of Eloquence*, published in London five times from 1654 to 1683. Also recommended by Hoole,[15] this compact little volume is divided into four sections: (1) English Rhetorique (figures of speech), (2) Formulae Majores (commonplaces, arranged alphabetically), (3) Formulae Minores (oratorical formulas), and (4) Collection of Letters (eighty short models).

In Blount's handling of part III on oratorical formulas, we have a break with the tradition of Lipsius and Alstedius, since Blount gives Francis Bacon credit for inspiring his simple enumeration of formulas under no particular system.[16] In the *Advancement of Learning*, published in London in 1605 and later expanded in the Latin version of 1623, Bacon had included a brief explanation of the use of formulas,[17] which he classified as aids to invention, along with the Colours of Good and Evil, and the Antitheta. The *formulae minores* in Blount, however, are unclassified quotations, chosen at random for their literary appeal; in the words of the author, they are but "Analects, which like the Humblebee, I gathered in the Spring time out of the choicest Flowers of our English garden." These few examples will serve as an index to the kinds of oratorical formulas chosen by Blount:

> He summon'd his wits together, and set them all on the rack of Invention.
>
> She had not so much hony, but withall a sting.
>
> A Christian mans care ought to begin and end in the circle of himself—Tu tibi primus & ultimus.
>
> O my dear, ———! said she, and then kist him, as loath to leave so perfect a sentence without a *comma*.
>
> Your words are full of cunning, your cunning of promises, your promises of wind.

Blount's attitude on his "analects" is stylistic in emphasis, in contrast to Bacon's views on formulas as being subsidiary to invention.[18] At the same time, the *Academie* should be given credit for giving "in English, with examples drawn from English literature, what older rhetorics had given in Latin from classical and Renaissance sources."[19]

While Clarke, Farnaby, and Blount were holding the center of the formula stage, there were other works of varying depth and scope which included such patterns. Among those published in England were: John Hewes, *Florilegium*

[14] Clarke, *Formulae*, pp. 11-13.

[15] Watson says that the "late English Rhetorick," mentioned by Hoole, is that of Blount. See Watson, *English Grammar Schools*, p. 443.

[16] Blount, *Academie of Eloquence*, Epistle Dedicatory, p. 6.

[17] Francis Bacon, *The two bookes of . . . the proficience and advancement of Learning. . . .* (London, 1605), 2. 69; *De augmentis scientiarum lib. ix.* (Leyden, 1645), 508. For a 1594-96 collection of "fourmes and elegancyes" by Bacon, see *The Promus of Formularies and Elegancies . . . by Francis Bacon*, ed. Constance M. Pott (Boston, 1883), or Sir Edwin Durning-Lawrence, *Bacon is Shakespeare* (New York, 1910), pp. 185-286.

[18] Karl R. Wallace, *Francis Bacon on Communication and Rhetoric* (Chapel Hill, North Carolina, 1943), p. 220.

[19] W. F. Mitchell, *English Pulpit Oratory from Andrewes to Tillotson* (London, 1932), p. 82.

phrasicōn (London, 1633); Thomas Horne, *Manuductio in aedem Palladis* (London, 1641); and Obadiah Walker, *Artis oratoriae speculum* (London, 1659). The following volumes were among those which appeared on the continent: Bartholomaeus Keckermann, *Systema rhetorica* and *Rhetoricae specialis liber i (-ii)*, published together in Hanau in 1608; M. Johannes Hornschurchius, *De verborum ac rerum copia . . . quaestiones* (Leipzig, 1658); Michael Radau, *Orator extemporaneus* (3rd ed.: Amsterdam, 1673).

Keckermann's discussion, like that of Bacon, antedated that of Alstedius in dealing with oratorical formulas, but his three-fold analysis (formulas of invention, disposition, and style) was not generally imitated. Neither Bacon's philosophic reflections, nor Keckermann's scholarly treatment, could be expected to have an appreciable effect on grammar school texts, except for Blount's allusion to Bacon. Other writers followed Alstedius, or systems of their own; none was as popular, in number of editions, as Clarke and Farnaby.

As the end of the seventeenth century approached, Latin was losing ground, and the beginning of the eighteenth century witnessed the publication of one of the last collections of formulas, M. G. Andreas Vinhold's *Promptuarium elocutiones* (Leipzig, 1708). Latin was the language in which oratorical formulas had reached their highest development, partially because a tremendous body of literature existed from which to select ideal examples of form and matter. As the language disappeared from the schools, this type of student aid faded away along with it.

III

In retrospect, then, we see that formulas are patterns used as guides to the form and matter of oral and written composition. Although earlier collections exist, such patterns appear in quantity as a pedagogical technique in sixteenth century editions of the *Colloquiorum formulae* and the *De copia* of Erasmus. Specialized application of the formula principle to letters is suggested by Lipsius in 1591; Alstedius adapts the same plan to formal speech in 1612; and two of the best known editors and writers of formulas in England, Clarke and Farnaby, follow in the same tradition. The exception is Blount, who writes in English and recognizes Bacon as his inspiration. Oratorical formulas are also found in other seventeenth-century works, like those of Bacon, Hewes, Horne, and Walker, in England; Keckermann, Hornschurchius, and Radau, on the Continent. Vinhold is one of the last writers in this area, as we see oratorical formulas dropping out of sight with the language for which most of them had been collected.

We may conclude that oratorical formulas, as distinct from formulas intended to help the student with *other* kinds, or with *all* kinds, of composition, reached the peak of their development and vogue in the grammar school texts of the seventeenth century, especially those of Clarke, Farnaby, and Blount, in England.

COMMENTARIES

THE DIFFICULTY OF PERSUASION

. . . the character of peoples varies, and it is easy to persuade them of a thing, but difficult to keep them in that persuasion—Niccolò Machiavelli, *The Prince*, Chapter VI.

HUGH BLAIR: MINISTER OF ST. GILES

James L. Golden

DURING the last half of the eighteenth century Hugh Blair achieved a recognition as popular rhetorician and minister that few men have enjoyed. His *Lectures on Rhetoric and Belles Lettres,* published in 1783, became an immediate success. Schools in England and America introduced the work into their curricula, and soon "half the educated English-speaking world studied"[1] his rhetorical theories.

During his forty years as minister of the Church of St. Giles in Edinburgh, Blair had an opportunity to put his principles into practice. How effective was he as a speaker? What rhetorical devices did he employ?

I

Dr. Blair's first volume of sermons was published in 1777. Unlike most of the English books labeled *Sermons* this work interested the public. The sale was so rapid and extensive that the publishers rewarded the author with a bonus.[2] The sermons were widely read for many years. Thirty-six editions were printed in England and the United States between 1777 and 1847, and they were translated into French, German, Dutch, and Gaelic. Moreover numerous discourses were separately published, and others appeared in various anthologies.[3]

Even members of polite society who had little interest in such serious aspects of religion as studying the Bible and attending church regularly discussed freely the content of Blair's sermons. James Finlayson, John Hill, and Alexander Carlyle relate accounts of the effect of the sermons on those who read them for the first time. On hearing them read, the King demonstrated his approval by granting Blair a pension.[4]

Blair's position as sermon writer and preacher was enhanced by the praise which he received from such eminent writers as Lord Kames, James Boswell, and Samuel Johnson. Indeed, Kames's insistence was similarly responsible for the publication of the sermons.[5] Kames's appreciation for Blair's ministry increased steadily; a few months before Kames died, he observed that Blair "was the best preacher in Britain."[6]

Boswell also commended the minister of St. Giles. Blair, he said, "would stop hounds by his eloquence."[7] Boswell's satisfaction is further attested by his comments on seventy addresses he heard Blair preach in Edinburgh between 1774 and 1786. In his diary Boswell described his attempts to apply the teaching of the discourses to his own personality.

Although Johnson had little faith in the tenets of the Presbyterian Church,

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[1] William Charvat, *The Origins of American Critical Thought, 1810-1835* (Philadelphia, 1936), p. 44.

[2] James Boswell, *The Life of Samuel Johnson,* ed. Ernest Rhys (London, 1946), II, 69.

[3] Robert M. Schmitz, *Hugh Blair* (New York, 1948), p. 143.

[4] John Hill, *An Account of the Life and Writings of Hugh Blair* (Edinburgh and London, 1807), p. 191.

[5] Alexander Fraser Tytler Woodhouselee, *Memoirs of the Life and Writings of Henry Home of Kames* (Edinburgh, 1807), I, 197.

[6] James Boswell, *Private Papers of James Boswell from Malahide Castle,* ed. Geoffrey Scott, 18 vols. (Mount Vernon, New York, 1928-34), XV, 287. (Hereafter cited as *Private Papers*).

[7] *Ibid.,* XIII, 109.

he too, was impressed with Blair's pulpit eloquence. "I love 'Blair's Sermons,'" he said, and "though the dog is a Scotchman, and a Presbyterian, and everything he should not be, I was the first to praise them."[8] Later Johnson observed that Blair had only to abandon Presbyterianism to be completely admirable.

Blair's preaching was a significant factor in the liberalization of theological views. In the middle of the eighteenth century the evangelicals and the moderates within the church struggled for supremacy.[9] Although Blair did not choose to quarrel with his Calvinistic heritage, he was perhaps the most influential leader of the moderates. Since he recognized the value of the new philosophical systems communicated to him personally by David Hume, Adam Smith, and Adam Ferguson, Blair wished to integrate these doctrines with the traditional religious concepts. His success prompted Hawley to remark that "He [Blair] stands in the eighteenth century as one of the most significant figures of Western Civilization. Had it not been for him it might have been many years before the traditional religious thought and practice had been introduced to and enriched by the values that were developing out of the eighteenth century 'aufklärung'."[10]

[8] Boswell, *The Life of Samuel Johnson*, II, 383.

[9] Greig draws the following distinction between the evangelicals and the moderates of the eighteenth century: "The evangelicals were they who refused to compromise with the new innovations in the national Kirk, while the Moderates were they who preferred to play along with the political powers, to avoid sharp distinctions in creed and theology, and to minimize the emotional and the enthusiastic in their religious expression." J. Y. T. Greig, *David Hume* (London, 1931), p. 187.

[10] William N. Hawley, *Hugh Blair: Moderate Preacher* (diss., University of Chicago Divinity School, 1938), pp. 173-174.

II

Although Blair's effectiveness as a speaker resulted from many factors, he derived most of his strength from three sources: (1) his knowledge, training, and character; (2) the practicality of the sermons; and (3) the attractiveness of his expression. Most critics agree that Blair was intellectually and morally qualified as a leader. As a minister he understood his profession. He was acquainted with the tenets of the Scottish Presbyterian Church, he had a thorough insight into the scriptures, and he understood people. Hill asserted that "Dr. Blair's superior ability as a preacher rests perhaps upon no circumstance so much as upon the knowledge that he had acquired of the human herd. . . . He showed himself to be not only a correct but a delicate observer of human nature."[11]

Blair's knowledge of liberal arts is evident. He incorporated in his *Lectures on Rhetoric and Belles Lettres* his study of the principles of ancient and modern rhetoric, poetry, drama, history, and philosophy. Judging from his "very choice collection of books at his house in Argyle Square,"[12] we may infer that he read extensively on numerous subjects. His achievements as a man of letters were responsible for his becoming ". . . one of the distinguished literary circle which flourished at Edinburgh throughout the century. He was a member, with Hume, A. Carlyle, Adam Ferguson, Adam Smith, Robertson, and others, of the famous Poker Club."[13]

The ethical appeal of the speaker was further enhanced by his virtuous character. As he stood before his auditors, he was regarded as a good man who prac-

[11] Hill, *op. cit.*, pp. 134-135.

[12] Thomas Constable, *Archibald Constable and His Literary Correspondents* (Edinburgh, 1873), I, 26.

[13] Leslie Stephen in *DNB* s.v. "Blair, Hugh."

ticed as well as preached a high standard of morals. At no time did he deviate from high principles, and consequently his character was respected throughout his life.

The practicality of his sermons suggests another source of Blair's influence as a speaker. He constructed his discourses around those ethical principles which, readily acceptable as theoretical truths, are often neglected in daily life. The following list of titles illustrates the minister's preference for moral, rather than evangelical questions: "On Gentleness," "On Candor," "On Sensibility," "On Fortitude," "On Envy," "On Idleness," "On Patience," "On Moderation," "On the Influence of Religion Upon Prosperity," and "On Devotion."

Blair's topics show that he was primarily interested in disclosing tactfully to the members of the congregation how they might better meet the problems of this life. Obviously anyone who possessed the virtues Blair praised would be in a position better to enjoy a harmonious relationship with his friends and his associates. Blair's admonitions may be illustrated by the following excerpt from the conclusion of the sermon "On the Influence of Religion and Prosperity":

> Let your moderation in pleasure, your command of passion, and your steady regard to the duties of life, show that you possess a mind worthy of your fortune. Establish your character on the basis of esteem: not on the . . . praise of sychophants, but on the respect of the wise and the good.

Blair made little, if any, reference to the vital religious issues paramount in the eighteenth century. While Whitefield, Wesley, and many of the Scottish divines were preaching the doctrines of original sin and eternal punishment, the minister of St. Giles carefully avoided such controversial matters.

Two reasons doubtless dictated his approach: first, his own attitudes and secondly, those of his listeners. The agnostic tendencies which characterized the thinking of the eighteenth century Scotsmen were so prevalent that in many communities the church lost its influence. Men who at one time had regarded even deism as a transgression of God's laws, now openly confessed their disbelief in the existence of a Divine Being. Since Blair preached to the "most refined congregation in Scotland"[14] skepticism was a serious problem.

More important in determining Blair's choice of subjects were his own liberal religious views. He freely admitted to Boswell that "he did not believe in the eternity of punishment."[15] And at a time when the pious church leaders frowned upon such worldly amusements as card playing and the theatre, Carlyle reports that he taught Blair and Robinson how to play cards and dice,[16] and that Blair visited the great actress Mrs. Siddons in private.[17]

The consideration thus far might seem to indicate that Blair's sermons were designed to please rather than to persuade. On the contrary, however, they were persuasive discourses as he recommended all sermons should be. A brief survey reveals that the introductions contain clear statements of the theme; the discussions give rational arguments establishing the validity of the purpose; and the conclusions are appeals for adherence to the principles advanced. The aim of the sermons was thus not primarily to give the listeners what they wanted to hear but rather to stimulate them to live a better life.

[14] Robert Chambers, *Biographical Dictionary of Eminent Scotsmen* (Glasgow, 1840), I, 244.
[15] Boswell, *Private Papers*, XVI, 7.
[16] Alexander Carlyle, *The Autobiography of Dr. Alexander Carlyle* (Edinburgh and London, 1910), p. 307.
[17] *Ibid.*, p. 339.

This use of persuasion is clearly illustrated throughout the sermon "On Devotion." Blair introduces his subject with a direct reference to the nature of devotion. He asserts that although the importance of religion to the welfare of man may be proved by convincing arguments, those appeals alone fail to stimulate the passions. If the experience of devotion is to exist, reason must be supplemented by a feeling of sentiment and affection. It behooves man, therefore, to choose between the uncertain ephemeral pleasures of the external world and the certain inward enjoyments that come from devotion.

Blair then demonstrated in the body of his speech that his specific purpose is true, morally right, and useful. The arguments developed clarify the purpose:

I. "True devotion is rational and well-founded."

II. True devotion "is of the highest importance to every other part of religion and virtue."

III. True devotion "is most conducive to our happiness." The conclusion contains the following plea for action:

> Let us remove from devotion, all those mistakes, to which the corruptions of men, or their ignorance and prejudices, have given rise. With us let it be the worship of God, in spirit and in truth; the elevation of the soul towards him in simplicity and love. Let us pursue it as the principle of virtuous conduct, and of inward peace . . . and, above all, let us pray to God, that he may establish its power in our heart.

The length of the sermons is further evidence of Blair's knowledge of the psychology of persuasion. He must have realized that the ordinary churchgoer is easily discouraged by prolix discourse. At any rate, he seldom prolonged his discourses unnecessarily. Of forty sermons, the average length is approximately 4600 words. If 125 words a minute be estimated as the rate of oral presentation, the average sermon could have been delivered in about thirty-seven minutes. According to Schmitz[18] this brevity is one of the chief merits of the discourses.

Blair's style also contributed significantly to his popularity as a preacher. Throughout his career he gave serious consideration to style. He not only stressed its importance in his teachings, but endeavored to achieve it in his sermons. Judging from his own comments and those of his contemporaries, he labored assiduously on every sermon. Kames expressed the fear that Blair's popularity would suffer a decline unless he discontinued the practice of making every discourse equally strong.[19] Dr. Johnson was once informed that Blair "has taken a week to compose a sermon."[20]

The minister of St. Giles labored to correct his rough drafts. He was reluctant to deliver or publish any discourse which had not been carefully polished. In a letter dated October 29, 1776, apparently written to Strahan, the publisher, he pointed out that the sermons which later appeared in the first volume exemplified his best style:

> All I can say for it is that I have employed more time & pains on them than I believe is commonly bestowed on publications of that Nature. As Sermons announced by The Professor of Rhetoric and Belles Lettres in the University of Edinburgh may probably draw some Criticism I have given all the Attention that was in my power both to the Composition & the Style, and they have undergone the careful review of several of the best Judges here who would not wish my reputation to be endangered by them.[21]

[18] Schmitz, *op. cit.*, p. 41.
[19] Boswell, *Private Papers*, XV, 287.
[20] James Boswell, *Tour to the Hebrides*, ed. R. W. Chapman (Oxford University Press, 1924), p. 201.
[21] Robert M. Schmitz, "Dr. Johnson and Blair's Sermons," MLN, LX (1945), 269.

One of the leading virtues of Blair's style is the use of perspicuous words and phrases. Seldom did he use a word which was not pure, proper, or precise. Any person with an average educational background should be capable of grasping the author's meaning. The language is usually simple and concrete.

The sentence structure is effective. In his lectures Blair recommended that because of the difficulty in pronunciation oral discourse should not be composed of long sentences. At the same time, however, he warned that too many short sentences break the trend of thought. That he effectively used both types of sentence in his speeches can be observed from the following facts about his sermon "On the Union of Piety and Morality:"

Number of Words	Number of Sentences
0-10	18
11-20	56
21-30	39
31-40	14
41-	15

Although the length of the sentences varies from four to eighty-five words, the median is twenty. In fact, seventy-four, or over one-half of the sentences, are composed of no more than twenty words; only fifteen have more than forty words. Living in an age when most writers were prone to express their ideas in lengthy periods, Blair thus achieved the brevity necessary for good oral style.

Not content with clarity through brevity of statement and simplicity of structure, Blair also gained the attention of his listeners by portraying vivid and picturesque scenes in simple, familiar language. Consider for example, the imagery present in the following statement drawn from the sermon, "On Our Ignorance of Good and Evil": "We every day behold men climbing, by painful steps, to that dangerous height, which in the end, renders their fall more severe, and their ruin more conspicuous." By thus combining visual ("behold men"), motor ("climbing"), tactile ("by painful steps"), and other forms of imagery Blair impressively strengthened the interest value of his theme.

Nor was his rhetorical ornamentation more static than his imagery. The discourse "On the Death of Christ" effectively illustrates the speaker's ability to utilize figures of speech and thought. In depicting the crucifixion of Christ, Blair describes the events of that hour:

> The world, which the Almighty created for himself, seemed to have become a temple of idols. Even to vices and passions, altars were raised; and what was entitled religion, was, in effect, a discipline of impurity. In the midst of universal darkness, Satan had erected his throne; and the learned and polished, as well as the savage nations bowed down before him. But at the hour when Christ appeared on the cross, the signal of his defeat was given. His kingdom suddenly departed from him; the reign of Idolatry passed away; He was beheld to fall like lightning from heaven. In that hour the foundation of every pagan temple shook. The statue of every false God tottered on its base. The Priest fled from his falling shrine; and the Heathen oracles became dumb forever.

This paragraph, elevated above the ordinary descriptions, derives power from a high degree of ornament. It contains the metaphor, the simile, and numerous statements which appeal to the visual senses. In short Blair observes his own rules of figurative language; for the figures, properly adapted to the subject, increase the clarity of the theme and add to the beauty of the style.

These stylistic devices typify the prevailing taste of the era; but Blair was a molder rather than a follower of the tastes of his day. A writer in the *Critical*

Review pointed out that "a new race of preachers has been formed under his [Blair's] auspices; and polite letters are now cultivated in union with the truths of the Gospel."[22] Numerous Anglican preachers as well as the young ministers of the Scottish Presbyterian Church were eager to imitate Blair's style. The former were frequently encouraged to read Blair's sermons to their own congregations in lieu of original discourses.[23] Nor was this imitation limited to the clergy. Some of the periodicals of the day often used Blair's epigrammatic expressions to embellish their pages.[24]

The high degree of effectiveness which Blair demonstrated in his content and style, however, was not always present in his delivery. According to the testimony of contemporaries his manner was stiff and formal, unaided by the use of elegant gestures.[25] In addition his voice lacked resonance and his pronunciation was characterized by a peculiar burr.[26]

Notwithstanding these difficulties his method of oral presentation was often effective. Two instances, one at the beginning and the other at the close of his career, illustrate Blair's ability in delivery. When Blair was a probationer an old countess and her husband heard him preach for the first time. They were so "struck" with his eloquence that they assisted him in obtaining an immediate promotion.[27] When Blair preached his last sermon the primary purpose was to raise money for the "Society . . . for the Benefit of the Sons of the Clergy for the Established Church in Scotland." The organization received an unprecedented sum of money. One gentleman, who had not been previously disposed to give, emptied his pockets and upon returning home sent an additional donation.[28]

[22] *Critical Review*, XXXIII (1801), 391.
[23] *Scots Magazine*, LXIII (1801), 6.
[24] Hawley, *op. cit.*, p. 157.
[25] Thomas Somerville, *My Own Life and Times* (Edinburgh, 1861), pp. 57-58.
[26] Boswell, *Private Papers*, XIII, 170.

III

We may conclude that as a sermon writer and preacher Blair was effective, and apparently much of his effectiveness was due to his strong ethical qualities, his choice of practical subjects adapted to the needs of his audience, and his pleasing style. The sermons, though seldom read today, represent a significant contribution to theological and literary history. Blair succeeded in keeping skeptics alive to their moral obligation to God, to others, and to themselves. Further, the style which he helped initiate was the vogue for approximately fifty years. Perhaps Blair's greatest contribution as a pulpit orator, however, was his successful attempt to blend the intellectual and cultural forces of the eighteenth century with the traditional religious thought and practice.

[27] *Ibid.*, XIV, 57.
[28] Hill, *op. cit.*, pp. 167-168.

COMMENTARIES

TEMPTATION TO INQUIRY

. . . The novelty, rather than the greatness of things, tempts us to inquire into their causes. . . .—Michael Eyquem de Montaigne, *Essays*, Book I, Chapter XXVI, "That it is Folly to Measure Truth and Error by Our Own Capacity."

VISION AND AUDITION AS SENSORY CHANNELS FOR COMMUNICATION

Richard H. Henneman

SINCE the close of World War II increased interest has attached to an old question, namely, do the eyes or the ears afford the more efficient sensory channel through which to present information? In the past this question has received the attention of psychologists, educators, advertisers, and radio engineers. Renewed interest in the question has developed recently from a widespread emphasis on effective communication in the broad sense of the term and from the introduction of television into the American home. Although the success of both sound motion pictures and home television would imply that concurrent audio-visual presentation is highly effective, to provide the simultaneous input of information through both senses is not always practicable. Particularly in communication between individuals, a practical choice must often be made between the visual and the auditory presentation of information. Many purposes of communication require knowledge of the specific conditions determining the relative effectiveness of receiving information through the two senses.

For suggestions on this problem the teacher, the advertiser, and the communications engineer turn primarily to the psychologist, who has two potential sources of information in preparing an answer: (1) a survey of the literature reporting experimental comparisons of the two senses, and (2) a theoretical analysis of the known facts of visual and auditory perception.

Turning first to the experimental literature, one finds that the investigations have been conducted principally in the field of educational psychology to discover the relative advantages of visual and aural presentation for the learning and retention of various types of material.[1] Other studies have dealt with a comparison of the two senses from the standpoint of the radio audience. The experimental results have been far from conclusive. Whether visual or aural presentation proves to be superior appears to depend largely upon the specific experimental conditions of a particular investigation. Apparently at least five factors influence the relative advantage of presentation through the two senses: (1) the type of material presented (subject matter, form, length, etc.); (2) the method of presentation (sequential or simultaneous, single or repeated, long or brief exposure, etc.); (3) the intelligibility or comprehension measure employed (immediate recall, delayed recall, recognition, number of trials to learn, etc.); (4) characteristics of the perceiver (age, intelligence, educational level, etc.); (5) environmental conditions of presentation (degree of noise, distracting occupation, etc.).

A survey of the research literature in this field obviously does not provide the

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[1] W. F. Day and B. R. Beach, "A Survey of the Research Literature Comparing the Visual and Auditory Presentation of Information." U. S. Air Force Technical Report No. 5921 (Hq., Air Material Command, Wright-Patterson Air Force Base, Dayton, Ohio, November, 1950).

answers to the questions of the communications engineer. In order to determine the most efficient "division of labor" between the visual and auditory senses for communication purposes, one is compelled either to make the most "educated" guesses possible from a theoretical analysis of the known facts of perception, or to undertake a program of laboratory research. An analytical comparison of seeing and hearing is logically a prior necessity to mapping such a program of experiments.[2]

A theoretical comparison of the two senses from the experimental psychology of visual and auditory perception is perhaps more fruitful than a survey of the literature in suggesting basic differences which can be utilized for various specific purposes of communication. In the brief presentation of the subject attempted in the present article, such comparison can only be sketched in outline form with little amplification or illustration. In the comparison below auditory presentation will usually imply stimulation by speech, rather than by Morse code or other type of auditory signals. Some of the more suggestive points of comparison between human seeing and hearing are the following:

1. Audition is essentially a *temporal* sense; data received through the ears are extended in time, whereas vision is essentially a *spatial* sense and is therefore particularly well adapted to the presentation of spatial relations data, as by maps, diagrams, charts, and pictures. The visual sense is perhaps the only efficient medium by which the information conveyed in mathematical equations and graphic functions can be intelligibly received.

2. Message units presented to the observer through the auditory sense arrive *sequentially*, whereas visually presented message units may be shown either *simultaneously* or *sequentially*.

3. As a result of sequential presentation, aurally presented stimuli have poor *referability* (i.e., they cannot be kept continuously before the observer for reference as can visual stimuli). The message may be repeated, but only *periodically*. In contrast, most forms of visual presentation afford good referability because of "storage" characteristics inherent in the display. "Hard copies" of printed messages may be provided, or other types of displays can be presented for varying periods of time as may be needed by the perceiver. The importance of referability in minimizing errors in memory is obvious.

4. Auditory stimuli possess fewer dimensions for the "coding" of message data than do visual stimuli. For communication purposes aurally presented messages have practically been limited to speech and Morse code. On the other hand, data may be displayed visually in a wide variety of forms such as by printed language, pictures, maps, graphs, or symbols (which in turn may be coded in a number of different ways). The range of visual displays, from printed messages and maps through instrument dials to television and motion pictures, is wide enough to present almost any imaginable type of information.

5. Communications personnel usually assert that speech affords greater *flexibility* than do most available types of visual presentation. The voice readily lends itself to widely adaptable "off the cuff" speaking by the sender. Furthermore, linguists have stressed the point that the spoken is more flexible than the written word in the variety of connotations and nuances which may be suggested by voice inflection. Messages

[2] P. M. Fitts, Alphonse Chapanis, and others, *Human Engineering for an Effective Air Navigation—Air Traffic Control System* (Ohio State University Research Foundation, 1951).

which have to be displayed visually frequently require advance coding or simplification. Some visual presentation techniques—such as motion pictures, printers, and television—largely obviate this limitation; but as compared with such a simple device as the telephone, they require expensive and space-consuming equipment.

6. The *selectivity* of messages is particularly important in voice communication. From a large assortment of possible information, the speaker may select what is relevant and transmit only what is actually needed by the listener, thus saving time and reducing possible error in the listener's attempt to separate essential from unwanted information. Many types of visual displays, such as maps, charts, tables, or status boards, impose upon the operator the task of time-consuming search for relevant information. Again presentation by motion picture, television, and print affords means of overcoming this difficulty.

7. Voice communication, as currently employed, is relatively slow, transmission and presentation time being geared to the rate of the speaking voice. On the other hand non-language visual displays such as pictures, symbols, or instrument dials can be interpreted more rapidly than the same information could be presented in words. Even printed language messages can usually be silently read more rapidly than spoken aloud.

8. Auditory stimuli appear to be inherently more "attention-demanding"; they "break in" upon the receiver though he may be preoccupied with distracting tasks, or relaxed and not expecting a signal. On the other hand, visual stimuli are perceptible (as a rule) only when and if the operator is looking at (and for) the signal. Visual stimuli have no "captive audience."

9. The sense of hearing appears to be more resistant to such organismic conditions as fatigue or dullness resulting from drug effects. For example, it is asserted that sounds can be heard after loss of vision has occurred in states of anoxia or in the early stages of general anesthesia. Periodic, intense, auditory stimulation is often capable of "shocking" the operator into action from a condition of reduced sensitivity resulting from fatigue or drugs. For this reason hearing is the sense most often utilized for purposes of warning or alerting.

In summary, for purposes of communication the most valuable features of the auditory sense channel appear to be (1) flexibility, (2) selective presentation, and (3) "attention-demandingness." On the other hand, the most useful characteristics of visual presentation are: (1) referability, (2) adaptability for presenting *relational* information, (3) faster rate of presentation, and (4) greater variability of dimensions where discrimination must be exercised among many small differences.

The validity and degree of generalization of the above theoretical comparison of the two senses requires verification in the laboratory or in practical operation before widespread application to specific communication needs should be attempted. Indeed the chief value of such a theoretical analysis of visual and auditory perception is deemed by the present writer to be the yield of hypotheses for experimental investigation. Quite an extensive program of research in this field might be mapped from an analysis such as the foregoing.

One such hypothesis has been under investigation at the University of Virginia as part of a program of research being carried on under a contract with

the U. S. Air Force.[3] The investigation compared the relative "attention-demandingness" of messages presented aurally and visually. Since auditory stimuli possess inherent "break-in" qualities not belonging to most forms of visual stimulation, vocal messages are hypothetically more intelligible than visual messages to a person engaged in a distracting task. Two questions were asked: (1) is the relative intelligibility of visually and aurally presented material influenced by distraction of the perceiver with a competing task? (2) is the sensory basis of the distracting task a factor in this relative intelligibility?

As message materials, paragraphs of reading comprehension of equated difficulty were adapted from the McCall-Crabbs Reading Tests, Level 5, and standardized on 300 college students. These paragraphs, approximately fifty words in length, were of geographical, historical, or economic subject matter. A sample paragraph is shown below.

Most of the best bows and arrows are made in Jersey City by James Duff. The bowstrings come from Belgium, the arrows are made of Norway pine. Lemonwood from South Africa is used for the bows, and horns of South American oxen are used for the bow tips.

The experimenters effected visual presentation by projecting lantern slides on a screen in front of the subject, auditory presentation by recording the paragraphs on magnetic tape, and subsequently presenting them to the subjects through earphones against a background noise simulating that of an airplane. Intelligibility was tested immediately following presentation through the subjects' answers to multiple-choice items related to the paragraph. Male college students were used as subjects in three groups of forty each: (1) a control group with no distracting task; (2) a visual task group; (3) a non-visual task group.

The visual distracting task was an adaptation of a wartime Air Force motion picture test designed to measure flexibility of attention. The observer had to watch four dials, all alike, each with a constantly moving pointer. Each dial had well-marked zones, considered to be *critical* zones, and the observer was instructed to signal by one of four corresponding manual switches in front of him whenever a pointer on any dial entered a "critical" zone.

The non-visual task was a simple manual performance to be carried on in serial steps according to a system learned by the observer in advance. The observer had to operate in a given sequence four knobs (A, B, C, D,) on a panel. The operation of each knob consisted of three steps (turning knob to right; returning knob to vertical position; pressing a button above the knob). A single trial consisted of four series of sequences of operation in the following order: A B C D; C A B A; D C B A; B A C D., Rate of operation of the knobs was paced by a tactual vibratory stimulus on the observer's non-used hand. The panel and knobs were screened from view by a cloth to prevent the observer from using visual guidance. The manipulation of the knobs therefore depended solely upon tactual and kinesthetic cues.

These two tasks were selected as being (1) highly attention-demanding; (2) occupying widely different locations on a visual-non-visual continuum Some con-

[3] This contract is with the Aero Medical Laboratory of the Air Research and Development Command. It has been in progress since 1948 and has been primarily concerned with an investigation of human operator variables involved in the exchange of information between aircraft in flight and ground control centers. The experimental studies reported in the present article were conducted as master's degree research by Miss Penelope Lewis and Mr. T. L. Matthews. Dr. L. Starling Reid served as a consultant on the experimental design of the two studies.

firmatory evidence was thus sought concerning the widely held attitude that visual message presentation should be avoided when the observer is pre-occupied with a visual task.

Both task performance and message intelligibility were measured in terms of response errors. The means and standard deviations of the intelligibility scores for the paragraphs, presented visually and aurally, for the control group and the two experimental groups are shown in Table I.

TABLE I

COMPARISON OF AUDITORY AND VISUAL PRESENTATION WITH DISTRACTING TASK

(Statistics Refer to Number Correct Out of a Possible Five)

(A) Presentation with Visual Distracting Task

	Auditory Presentation		*Visual Presentation*			
N.	M.	S.D.	M.	S.D.	Diff.	*p*
40	2.44	0.896	2.10	0.927	.34	$<.10>.05$

(B) Presentation with Manual Distracting Task

	Auditory Presentation		*Visual Presentation*			
N.	M.	S.D.	M.	S.D.	Diff.	*p*
40	2.65	0.798	2.05	0.978	.60	.01

(C) Control Group (No Distracting Task)

	Auditory Presentation		*Visual Presentation*			
N.	M.	S.D.	M.	S.D.	Diff.	*p*
40	2.85	0.968	3.24	0.942	.39	.05

The striking finding here is that for the *control group*, visual presentation is more intelligible, but for both of the *experimental groups* the auditory presentation is superior to the visual. The obtained difference in mean intelligibility score between the visual and auditory presentation is significant for the control group at the 5% level of confidence. The difference favoring auditory presentation for the visual task lies between the 5% and 10% confidence limits; for the non-visual task group it is significant beyond the 1% confidence level!

As would be expected, the intelligibility scores were lower when the subjects were engaged in the distracting task. For the visual messages the difference between the control group and either of the divided attention groups is significant to the 1% level of confidence. Differences in intelligibility scores of the auditory messages between control and experimental groups are not significant, though the trends are in the same direction as for the visual messages.

The results thus suggest that when the observer's attention is divided, messages presented aurally are more intelligible than those presented visually. The findings thus attest to the validity of the hypothesis under investigation.

The records of the two experimental groups with respect to performance on the distracting task did not reveal clear-cut differences, either as to the type of

message presentation or the nature of the task. An analysis of task performance indicated three results: (1) performance on the tasks, highly efficient throughout, shows very little interference from having to look at, or listen to, the message material; (2) only negligible differences in efficiency of performance exist between the visual and non-visual tasks; (3) no significant differences in efficiency of performance exist between auditory and visual message presentation. These findings seem to imply that the observers in this experiment stuck consistently to the performance of the task, even at the expense of not receiving the full content of the messages. However, the intelligibility scores for the auditory messages are not greatly lower for the two "divided attention" groups than for the control group.

The results of the experiment are rather striking since they strongly suggest the probability that for persons engaged in attention-demanding tasks, information presented aurally is more likely to be noted and remembered than that presented visually. This conclusion has been further supported by a subsequent experiment utilizing as message-material sentences actually exchanged in air traffic control operations. In this experiment (not yet reported) the variables of *message length* and *difficulty of the distracting task* were investigated. A non-visual distracting task was employed. Again an overall superiority of auditory over visual presentation was evident under conditions of divided attention.

The primary purpose of the present article has been to suggest an approach toward finding the answer to an interesting and practical question in communication. Apparently a theoretical analysis of the visual and auditory senses is productive of valuable hypotheses. One such hypothesis has been tentatively verified. It would seem to be feasible to put to experimental test a number of similar hypotheses derived from a theoretical comparison of the two senses.

COMMENTARIES

FACIAL EXPRESSION

. . . There is an old story that Matthews, the actor, was once lauding the ability of the human face to express the passions and emotions hidden in the breast. He said the countenance could disclose what was passing in the heart plainer than the tongue could.

"Now," he said, "observe my face—what does it express?"

"Despair!"

"Bah, it expresses peaceful resignation! What does *this* express?"

"Rage!"

"Stuff! it means terror! *This!*"

"Imbecility."

"Fool! It is smothered ferocity! Now *this!*"

"Joy!"

"Oh, perdition! *Any* ass can see it means insanity."

Expression! People coolly pretend to read it who would think themselves presumptuous if they pretended to interpret the hieroglyphics on the obelisk of Luxor—yet they are fully as competent to do the one thing as the other. *The Innocents Abroad,* Volume I, Chapter XIX.—Samuel L. Clemens.

THE RETENTION OF IMPROVED INTELLIGIBILITY IN VOICE COMMUNICATION

J. C. Kelly and M. D. Steer

ALTHOUGH the retention of improved speech as the result of training has always been of great interest to teachers in the field, very little research has been done on the problem. This paper discusses the retention of one speech skill, i.e., speaking intelligibly over radio-telephone in the presence of high level noise.

Speaking clearly over radio-telephone involves certain modifications of conversational or "natural" speech. Speech must be louder,[1] the duration of syllables must be longer,[2] and the utterance must be more precise than in normal speech.[3] Many experiments testing the adequacy of such training indicate considerable gain in intelligibility after two hours of instruction and practice.[4]

The purpose of this study is to determine whether improved intelligibility, acquired from two hours of instruction and practice, will endure over periods of 65 days, 100 days, and 365 days. The problem is believed to be of immediate significance to personnel concerned with military voice communication and of long-term significance to teachers of speech. As the problem relates to the military, the training of aviation personnel is known to include training in voice communication over radio-telephone. Whether communication skill learned months before its operational use will be retained until needed may be a matter of grave importance. Although this investigation was undertaken in view of the immediate problem of the military, the long-term implications for classroom speech improvement have not been overlooked.

J. C. Kelly (Ph.D., Purdue, 1948) is Associate Professor of Speech at the University of Illinois and M. D. Steer (Ph.D., Iowa, 1938) is Professor of Speech and Director of the Speech and Hearing Clinic, Purdue University. *This research was carried out under contract with the Office of Naval Research, Special Devices Center, Human Engineering Division, as Contract N6ori-104, T. O. II, Project 20-K-1, and has been submitted to the Office of Naval Research as Technical Report SDC 104-2-22.*

[1] Paul Moore, "Intelligibility Related to Loudness," *Speech Monographs*, XIII (1946), 13-18.

[2] *Syllable Duration and Intensity Related to Intelligibility* (Lafayette, Ind., 1949) Technical Report No. SDC 104-2-15.

[3] C. Hess Hagen, "Intelligibility Measurement," *Speech Monographs*, XIII (1946), 4-7.

[4] *Final Report in Summary of Work on Voice Communication* (Waco, Texas, 1945), OSRD Report No. 5568; *Speech in Noise: A Study of Factors Determining Its Intelligibility* (Cambridge, Mass., 1944), OSRD Report No. 4023; *An Experimental Comparison of Five Conditions for Voice Communication Training* (Lafayette, Ind., 1947), Technical Report No. SDC 104-2-4.

Scope of Present Research

The present paper reports the results of two investigations. The first investigation dealt with retention of improved intelligibility after 65 days and after 190 days. The second investigation was a continuation of the first: those subjects of the first investigation who were available were retested to determine the degree of retention of improved intelligibility after one year.

Subjects

The subjects were 176 male students enrolled in ten sections of an elementary course in public speaking at Purdue University. Ninety-nine of the subjects were placed in an experimental group and trained for two hours in radio-telephone voice communication tech-

niques in addition to being tested. The remaining seventy-seven subjects were placed in a control group and tested without training. Only those subjects who took the entire series of tests were included in any of the results. This group can be considered statistically representative of the university population.[5]

Procedure

The procedure during each test period was always the same. Tablet-arm chairs, placed in a circle around the table which held the equipment, accommodated the subjects. Orienting the chairs so that the subjects faced outward decreased visual cues operating to aid the listener. Due care was taken to insure that variations in handling the equipment did not influence the data.

The noise level in the headsets was set to be 110 db above a reference of 0.0002 dynes per square centimeter. Two trained experimenters, talking and listening over the installation, adjusted the voice-channel gain to a point at which they judged that the word intelligibility of untrained speakers would be roughly 50%.[6]

The subjects were assigned to specific seats in the testing room; throughout the entire series of tests, each subject occupied the same seat and used the same microphone and headset. Before each test period, the subjects were given brief instruction in the use of the microphone and headset. Each speaker then read a designated word list and each listener checked the words he heard on the answer sheet that accompanies the Waco, Texas, Voice Communication Laboratory 24-Word Multiple-Choice Intelligibility Test.[7]

Four tests were given to each group of subjects. The first, designated Test I, was given to all subjects, experimental and control, during the first week of the semester. Immediately following Test I, the experimental subjects took a two-period course of instruction and practice in voice communication.

The procedure during both instructional periods was basically the same. First, a recording demonstrating some specific aspect of superior voice communication was played to the group over the radio-telephone circuit. Then the trainees practiced speaking over the circuit for the remainder of the period. During the practice session, the instructor gave specific criticism to the trainees, mainly reminders to follow the points emphasized in the demonstration records. During the first training period, the trainees worked to improve the loudness attribute necessary to produce a favorable signal-to-noise ratio. In the second training period, the subjects practiced clear (precise) pronunciation of words, inclusion of unaccented syllables, and prolongation of all speech sounds which can be prolonged.

Immediately following the instruction periods, both experimental and control groups were given a post-training test, designated Test II in this paper. Improvement in intelligibility, presumed to be a result of training, was measured by this test. Test III was administered to both experimental and control subjects 65 days after the administration of Test II; Test IV was administered to both experimental and control subjects 100 days after the administration of Test II; and Test V was administered to experimental and control subjects who were available one year after the administration of Test II. The last three tests measured persistence of improved intelligibility.

[5] James C. Kelly, *Effect of Training on Speech Intelligibility Through Synthetic Noise Barriers* (diss., Purdue, 1948).

[6] *Ibid.*

[7] Hagen, *op. cit.*, 4-7.

Results

Table I indicates that the mean intelligibility scores on Test I were 54.1%

TABLE I

Retention of Improved Intelligibility

Experimental Subjects (N=99)	Mean	S. D.
Test I	54.1	11.2
Test II	70.3	7.7
Test III	66.3	8.9
Test IV	70.6	7.6
Control Subjects (N=77)		
Test I	60.0	12.6
Test II	66.4	9.0
Test III	62.7	9.5
Test IV	65.9	9.0
Difference Between Experimental and Control Groups		
	Difference	't'
Test I	5.9	3.29*
Test II	3.9	3.12*
Test III	3.6	2.58*
Test IV	4.7	3.74*

* Significant at 1% level.

for the experimental group compared to 60.0% for the control group. These scores indicate that the control group was somewhat superior to the experimental group with respect to speaker intelligibility at the outset of the experiment. As a result of the training, this situation was reversed on Test II. The experimental (trained) group showed a mean intelligibility score of 70.3% compared to a mean intelligibility of 66.4% for the control group. This difference of 3.9% is significant at the 1% level of confidence; it indicates that the trained subjects were significantly more intelligible than the untrained subjects, with the word intelligibility test used as the criterion. The gain in speaker intelligibility between Test I and Test II was 16.2% for the group that received training compared to a gain of only 6.3% for the control group.

The next test, Test III, was given 65 days after Test II. Although the mean scores for both the experimental and the control subjects dropped slightly, the superiority of the trained group was maintained. The difference in favor of the trained subjects was 3.6%, and this difference was significant at the 1% level of confidence.

One hundred days after the administration of Test II and 35 days after the administration of Test III, the superiority of the trained group was demonstrated again by the mean intelligibility score of 70.6% for the experimental group compared to a mean intelligibility score of 65.9% for the control group. This difference of 4.7% was statistically significant at the 1% level of confidence.

Retention After One Year

Since many of the subjects involved in the investigation just described were enrolled in Purdue University the following year, it was decided to extend the study of retention of the effects of training. The purpose of the later investigation was to answer the question: "Do subjects who have demonstrated superiority in voice communication 100 days after training maintain this superiority after a year?" The experiment thus proceeded from Test IV—100 days after Test II—to Test V, 365 days after Test II.

Of the original 176 subjects 44 were available for retesting (24 of the experimental and 20 of the control group) one year after the training. Although this sample constituted only 25% of the original population, a check of test scores indicated that these subjects were representative of the original group.

The procedure followed in calibrating the equipment and in administering the tests was identical to that previously described. Form B of the 24-Word Multiple-Choice Intelligibility Test series was used as the criterion for the retention of improved intelligibility.

Results of the one-year check on retention of improved intelligibility are presented in Table II. This table pre-

sents the mean intelligibility scores on all five tests for the 24 experimental subjects and for the 20 control subjects and indicates the improvement made by both groups over the series of tests. A significantly greater gain was made by the trained subjects in every case.

TABLE II

COMPARISON OF SCORES ON FIVE TESTS OVER 1 YEAR PERIOD

Experimental Subjects (N=24)	Mean	S. D.
Test I	51.3	12.2
Test II	65.6	10.4
Test III	68.5	9.0
Test IV	68.4	7.5
Test V	74.9	7.0
Control Subjects (N=24)		
Test I	58.7	10.7
Test II	68.1	7.3
Test III	65.0	8.7
Test IV	64.6	9.4
Test V	64.6	12.3
Difference Between Experimental and Control Groups		
	Difference	't'
Test V	10.3	7.31*
Difference Between Test I and Test V		
Experimental Group	23.6	7.80*
Control Group	5.9	1.70*

* Significant at 1% level.

SUMMARY AND CONCLUSIONS

The results indicate that, after 65 days, the superiority of trained over untrained speakers is maintained to a statistically significant degree. It may be concluded that modification of speech, once effected, endures, with only slight loss, for a period of at least 65 days.

When both groups of subjects were retested 100 days after the training periods, the superiority of trained over untrained speakers was still present, and the performance of trained speakers on this test was superior to their original performance to a statistically significant degree. The conclusions to be drawn from these data are not as clearly defined as were those for the test administered 65 days after training. For these data the effect of the test administered 65 days after training must be considered; but for the test administered 65 days after the training periods, no such consideration was necessary. Since both the experimental and control groups were tested at the end of 65 days, the speaking skill of both groups was presumably reinforced equally by the testing. The differences between the experimental and control groups were therefore presumably a result of the training. Since administration of the intelligibility test serves as training,[8] the differences within a given group are definitely affected by any administration of the test occurring between the training period and the test to be considered. Finally, it may be concluded that the trained speakers were superior to the untrained speakers in performance, with respect to intelligibility as measured by the Waco, Texas, Voice Communication Laboratory, 24-Word Multiple-Choice Intelligibility Test, at the end of 100 days and of 365 days. Any conclusions concerning the improvement within a group, however, must be tempered by consideration of the test experience.

Probably short periods of instruction in this highly specialized form of communication produce a skill that deteriorates very slowly. The changes in manner of speaking are simple, readily taught, and closely related to details of the act of communicating in a specialized situation. The wearing of a headset and the use of a microphone are both likely to sugest the skill necessary for improving intelligibility, and they seem to provide both training and retraining. Whatever the factors that permit the persistence of learned traits related to intelligibility, training for two periods will provide a skill that is just about as effective after one year as at the completion of instruction.

[8] Kelly, *op. cit.*, 83-85.

SPEECH IN INTERNATIONAL AFFAIRS

Robert T. Oliver

THE twentieth century has been distraught by forty years of war. Instead of building a foundation for peace, the fighting has introduced new techniques of destruction: atom bombs for a "hot" war; propaganda and subversion for "cold" war. Presumably no one will deny that the traditional approaches of diplomacy are inadequate. The effects of the new mass media of communication have developed faster than diplomacy has adapted to the new needs.

The traditional education of diplomats has consisted primarily of the study of history and political science. Changing conditions require that at least equal emphasis be placed hereafter upon the development of consummate skill in the various forms of speech. Diplomats today talk less in closed sessions to one another than they do in open meetings to national audiences—friendly, neutral, and hostile—all over the world. Although presumably addressing each other, they often speak over the heads of one another to the listening world. Diplomacy is no longer merely government speaking to government: it is government appealing directly to peoples. On March 4, 1952, President Truman made this change explicit in his address dedicating *Courier*, the new "Voice of America" radio ship: "There is a terrific struggle going on today to win the minds of people throughout the world." He went on to say: "Your government may try to make you believe . . . but I want you to know. . . ." Diplomacy is developing a dynamism and a breadth of influence that demand skill in speech fully as much as knowledge of international law and history. As Ralph Waldo Emerson said of life, so in diplomacy, "the art of putting things" is indispensable. Many an expert in formulating policy is inept as a negotiator because he lacks this art. Although much research must be done fully to define the speech problems of diplomacy,[1] some characteristics emerge as worthy of attention.

Mr. Oliver (Ph.D., Wisconsin, 1937) is Professor of Speech at the Pennsylvania State College. On leave of absence during the summer and fall of 1951 to serve as adviser to President Syngman Rhee of the Republic of Korea, he worked especially on problems concerning the Cease-fire Conference looking toward a settlement of the Korean War and the Korea-Japan Conference initiating bilateral considerations of problems affecting those two nations. Since 1942 Mr. Oliver has served as adviser to the Korean Commission in Washington, to successive Korean delegations to the United Nations, and to the Korean Republic in Seoul and Pusan.

Impersonality

Diplomats are spokesmen, not speakers; agents, not principals. The voice may be the voice of Vishinsky, but the words are those of the Kremlin. Governmental spokesmen in international conferences are often puppets speaking before shadow audiences. What they say may not arise from their own convictions; nor does the form of their speech necessarily reflect their own personalities. Typically they are mouthpieces, somewhat like the loudspeaker of a public address system. They say what they are instructed to say, and their manner indicates joviality, irritability, firmness, or flexibility, as their policymakers dictate. Moreover, the govern-

[1] Elsewhere I have indicated approaches to this new area of research. *Cf.* "The Speech of Diplomacy as a Field for Research," *Central States Speech Journal*, XV (March 1950), 24-28, and "Role of Speech in Diplomacy," *Southern Speech Journal*, XVI (March 1951), 207-213.

mental representatives they address respond strictly in accordance with their instructions. The concepts of *ethos* and circularity of response between speaker and audience as usually applied to speech situations need considerable revision in diplomacy. In the Cease-fire Conference currently being held in Korea, for example, the Communist negotiators have proved generally inflexible in their refusal to compromise; but they have varied their manner from haughtiness to pleasantness whenever a break-down of the talks appeared imminent.

In such high-level talks as those held in the United Nations, impersonality assumes a different form. Each of the top-ranking diplomats has a special manner that carries its own significance. Warren Austin is noted for his righteous indignation, Philip Jessup for his coldly logical analysis, and Secretary Acheson for his lofty appeals to common interest. Just so does each other major nation have its own special types of spokesman used alternatively as policy requires to play their assigned roles as do musicians in an orchestra. Newspaper readers may come to think of one man as an "appeaser" and another as a "warmonger," but the diplomats themselves are fully aware that each is merely fulfilling a function required by his Government.

Facts *versus* Policies

Only the uninitiated expect diplomatic speech to accord strictly with objective reality. Some governments are more prone than others to distort or misrepresent facts. Western diplomats have concluded that the Communists regard deception in diplomacy as comparable to camouflage in war. The Red negotiators at Panmunjom think it no more culpable to lie—as in charging U. N. violation of the conference neutrality zone or in alleging American murder of prisoners of war—than for a military commander to disguise his tanks as haystacks. Even the most honorable governments reserve the right to select and interpret the "facts" which they consider relevant (or indeed helpful) in dealing with any issue. In the Korea-Japan Conference which opened October 25, 1951, the Japanese considered as extraneous Korean comments on restrictive measures against Koreans resident in Japan; similarly, the Koreans declared irrelevant the Japanese references to crimes allegedly committed by these Koreans. Negotiators are, in Emerson's phrase, "retained attorneys," pledged only to achieve ends.

Technical Vocabulary

Commentators frequently object to the apparently stilted and unreal language used by diplomats. When a diplomat says, "The answer is in the negative," laymen may well wonder why a simple "No!" would not be better. The function of diplomacy, however, is often to keep open all possible channels for additional adjustments of stated positions. This function has led to the development of a vocabulary of diplomacy designed specifically to minimize disagreements and encourage further exploration of common ground.

For this purpose, *sanctions* has been adopted to replace *force*. A diplomat may take a "grave view" of a situation, rather than say, "We will go to war." Hair-line distinctions are made, as in the U. N. offer not to require a written pledge but to accept the oral assurance of the Communists not to build new airfields in north Korea during a truce. To protect national prestige, policies are *adjusted* rather than *reversed*. Military armament is sub-divided into *defensive* and *aggressive* weapons. Boundary lines are *rectified;* treaties are *revised;* pledges are *negated by events*. Without such

jargon, negotiation might be even more difficult than it is at present.

Intentional Ambiguity

Several times during the Korean truce talks the U. N. delegates have complained that they could not understand what the Communist delegation was presenting. Similarly, in the early stages of the Korea-Japan Conference the Korean delegates deliberately stated their own proposals and their replies to Japanese proposals vaguely, in order to require the Japanese to re-state and re-interpret their views in various ways. Always both sides were alert to seize upon whatever formulation most nearly correlated with their own policies. The public demand that diplomacy should become more "plain and straight-forward" ignores the value of ambiguity in preserving a useful middle ground of unresolved opinion.

Ambiguity has another and considerable value in incomplete and developing situations. In the summer and fall of 1950, when the General Assembly of the United Nations adopted a series of resolutions dealing with the Korean situation, it took care to phrase them so vaguely that they could be interpreted as calling for unification of the country, if the military situation made that feasible; or as sanctioning continued division, if a compromise peace settlement should prove advisable. For forty centuries China maintained its position as "The Middle Kingdom" (not the "dominant power") in North Asia by skillful use of *wu-wei*, or ambiguity. Refusing to define China's relations to surrounding nations, avoiding demands upon them, yet persistently re-iterating its policies by indirection, Chinese statesmen wove a net of inter-relationships which bound a dozen nations into an undefined Chinese confederacy. The contemporary British Commonwealth is almost equally ambiguous. In trying to maintain peace among sovereign and hence lawless nations, diplomacy must transmute "Say what you mean" into "say something that can be interpreted as meaning whatever proves convenient in situations you cannot foresee."

Unintentional Ambiguity

Language differences sometimes introduce into international conferences ambiguities not intended. Since French has been abandoned as the sole language of diplomacy, expert translators have become indispensable. The United Nations normally engages sixty-five interpreters and for some sessions has used as many as seventy-two. The fact that Vishinsky commonly speaks 300 words a minute indicates the heavy demands upon them. Able as these translators are, the negotiators sometimes feel out of immediate communication with their opposite numbers, especially when speakers use folk sayings and idioms to express precise shadings of meaning. The most experienced interpreters at the U. N. shudder to hear, "In my country there is an old saying. . . ." Translation is but an awkward vehicle for transferring colloquialisms.

On occasion problems of translation are almost incapable of solution. When the Moscow Conference of December, 1945, established a four-power trusteeship for Korea, the only Korean term that seemed appropriate was *bo ho kook*, which had been used to denominate the Japanese protectorate of 1905-1910. The new term *shin tak tong chi* was devised but failed to make international supervision more palatable. As is well-known, "translation" even from English to American speech offers many difficulties. *Compromise*, for example, carries in England the connotation of joining the best elements in two proposals; but in America it connotes a surrender of

about the 600,000 Korean residents in Japan but did not wish to discuss such questions as the ships of Korean registry that remained in Japanese possession.

The difficulty and importance of the agenda are illustrated by the complete failure of the representatives of the Big Four Powers who met in Paris for fourteen weeks in the Spring of 1950 seeking merely to agree upon topics their superiors would be willing to discuss. In the Cease-fire Conference in Korea, six weeks were consumed in agreeing upon the agenda. Even then, in order to reach the form of agreement, such ambiguous phrasing was adopted that subsequent meetings frequently recurred to the question of what topics were relevant. Similarly, in the Korea-Japan Conference two months were spent in deciding what the agenda, presumably previously agreed upon, really did include.

Conclusion

Since collective security cannot displace war until a suitable method for conducting international conferences is developed, one of the major tasks confronting humanity would seem to be research in the effective conduct of such conferences. This article is intended to raise the question rather than settle it. The problem appears urgent enough to merit serious consideration by such major research institutions as the Carnegie Endowment for International Peace, the Rockefeller Foundation, and the Ford Foundation. Its solution will require the joint efforts of political scientists, historians, and experts in speech.

One general conclusion, conditioning all realistic approaches to the question, is that international diplomacy has been converted by modern mass media of communication into something different in kind, rather than merely in degree, from the old diplomacy for which patterns were evolved through centuries of experience. In 1814 England and the United States could send to The Hague delegates who, secluded from their home publics and their governments, agreed among themselves on terms of peace. The Battle of New Orleans, fought weeks after the peace treaty was signed, supplies dramatic evidence of the remoteness of diplomacy. In those days a diplomat could really be identified as a self-sufficient gentleman, wearing knee-breeches and a powdered wig, sent "to lie abroad for his country."

Today the situation is vastly and fundamentally different. Secretary Acheson cannot utter a public word about international affairs without immediate effect upon governments abroad and positive repercussions upon politics at home. What Truman and Churchill may have said to one another in private conversations became a subject of heated interest to the American Congress and the English House of Commons. The "cold war" may become warmer or chillier whenever a diplomat speaks.

Diplomacy has been converted largely into a struggle for dominance over the minds of men. International conferences often seem designed more as propaganda sounding boards than as media for the settlement of disputes. The problem is complex: What sounds like appeasement to one segment of the world audience sounds like war-mongering to others. Our diplomats have an incredibly difficult task to perform. They are sometimes accused of being less skillful in appealing to world opinion than are other protagonists. A profession devoted to solving problems in speech should not avoid the challenge to help.

GENERAL EDUCATION IN AN INDUSTRIAL FREE SOCIETY

William Norwood Brigance

FOR those who want to know where we are going in this twentieth century—and what kind of education we need along the way—one of the significant recent books is Norbert Wiener's *The Human Use of Human Beings: Cybernetics and Society*. Wiener is a professor of mathematics, and his name is less known to the public than Frank Sinatra's; but his development of vacuum-tube robots that can perform the work of men threatens to alter economic and political concepts more than has already been done in this fast-moving twentieth century. These robots can make computations, run machines, can "remember," and can even correct their own mistakes. They can, and ultimately may, displace eighty per cent of human factory workers. It is an understatement to say that millions of people will live and think differently because of this new force unloosed by Wiener.

As an educator, Wiener is concerned with the effect of these changes on human society, and with the kind of education needed in the twentieth century:

> I am well aware . . . that a large part of our students are . . . more responsive to technical than to cultural education. I am, nevertheless, equally well aware of the great demand for cultural information and cultural orientation on the part of a very appreciable fraction of our better students. There is a freshness and an aliveness in their interest . . . which is missing in many of those whose primary purpose at the university is supposed to be cultural. These young men are participants in the modern world, not spectators. If we are to develop a culture which fully comprehends and understands the world in which it lives, it must be from men like these that it is to come.
>
> The overrefined individual of the ivory-tower culture . . . is too etiolated and esthetic a form to have much to contribute to an understanding of the present state of the world. Indeed his very critical purity of outlook is the purity of self-defense. If he attempts a taste and a jargon of his own, they are always the taste and jargon of a cult or coterie, to protect him from the harshness of the outer world, while he huddles together with his fellows like blind kittens in a basket.[1]

This criticism of liberal education, coming from one who is himself a liberal arts graduate, sharpens an old controversy: What constitutes liberal education? Today we have two concepts. On one side are the points of view set forth in the Harvard Report on *General Education in a Free Society*, the Columbia University *A College Plan in Action*, and the Hutchins-Adler return to the Great Books. All of them have one thing in common. They would rearrange the old curriculum of the power-makers. They would thereby subordinate psychology and anthropology to philosophy, sociology to history, and instruction in writing and speaking to "the historical development of Modern English" and "the position of English in the Indo-European family of languages." In the words of one critic, "As an antidote for plutonium, they will furnish Plato."

Opposed to them are educators like Wiener, who, looking at the acute problems of the twentieth century, dismiss

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[1]Norbert Wiener, *The Human Use of Human Beings: Cybernetics and Society* (Boston: Houghton Mifflin Company, 1950), pp. 161-162. Reprinted by permission.

such education as "ivory-tower culture" that fails to reach an understanding of the present state of the world. Wiener, of course, is not the first. He follows a long line of eminent protestants: Benjamin Franklin, Thomas Jefferson, Ralph Waldo Emerson, Henry Adams, Charles W. Eliot, Andrew D. White, and the two generations of twentieth-century educators who have steadfastly opposed curriculums based on the Theory of Formal Discipline. Perhaps it is time, therefore, to take a fresh view of the philosophy of general education in a twentieth-century free society.

II

What is the purpose of a general education? What should be its purpose? Originally in the Greek civilization it was developed to educate men for citizenship quite as well as for general culture. Indeed I suspect the Greeks did not think of these as separate purposes. Greek education contained no ancient languages of other civilizations; and its books, to the extent that it used books, were relatively new. It was a modern curriculum, fitting men to live in their own generation.

But as the Hellenic civilization declined, this education was turned by degrees into a worship of books; and by the Middle Ages it became basically a monastic training for the clergy. It has never yet recaptured the original Greek concept. In over-simplified form, the concept of Greek education was "Know Thyself," and the concept of the medieval education was "Know the Greeks." Some curriculum planners still lean toward the medieval scholastics, and insist that to "Know the Greeks" is the only true education, because "within college walls it does not matter whether you live in Egypt or Athens or in the eighteenth or twentieth century. The world of ideas is timeless."

I want to look at what this type of thinking has done to the educational world in the past two centuries.

By 1750 the broad outlines of modern civilization had taken form. The intellectual world of Galileo, Kepler, Newton, and Boyle—in spite of outcries against it by the medieval scholastics—had led to the Commercial Revolution and thence to the Industrial Revolution. The potent forces of Mechanism and Iron had begun to transform, not only the economic structure of society, but the political and social structure. So it was that the rise of a new social stratum, the middle class, led to acute demand in England for parliamentary reform and to the emergence of cabinet government. So it was that we had the outlines of modern civilization in 1750.

In 1750 colleges were preparing students to live in that critical changing world by nourishing a cultural odium against the English language, by insisting that students speak in Latin, and by teaching them in Latin a curriculum of Greek and Semitic languages, mathematics, ancient history, logic, ethics, and rhetoric.

By 1850 the impact of the Industrial Revolution was full upon us, bringing its severe strain on the whole social fabric. Marx and Engels had just written the *Communist Manifesto,* beginning with the prophetic words, "A specter is haunting Europe, the specter of communism," and it took no prophet to see that the United States was not isolated from the problems they described. Already we were suffering violent and recurrent financial catastrophes, naively known as "panics," that betrayed misunderstanding by educated men of the impact of economic forces on political institutions. Already we had adopted universal manhood suffrage—that "dangerous experiment" warned against by

Plato, Madison, Hamilton, and Webster —which henceforth put the welfare of the nation no longer in the hands of the educated elite, but in the hands of the Common Man.

In 1850 American colleges educated young men to face these problems by giving them a curriculum consisting of twelve years of Greek and Latin, four years of mathematics, five years of rhetoric and English, one year each of ancient history, logic, theology, and religion. Adam Smith and Ricardo had lived and died. Marx and Engels were alive. College campuses were reading Ovid and Livy, Plutarch and Sallust.

By 1890 we had reached what Henry Steele Commager called the watershed of modern civilization. The fundamental problems pressing for solution were these: (1) The ethical problem of attempting to apply an old individualistic moral code—in which concepts of good and evil were significant terms—to the complex and impersonal practices of the twentieth century. (2) The problem of salvaging the individual in an economy dominated by vast, impersonal, and largely incomprehensible forces.

In 1900 the liberal arts curriculum was educating young men to face these watershed problems by a curriculum requiring five years of language—mostly Latin and Greek, which in turn required a four-year high-school prerequisite—three years of mathematics and science, two years of social science, and one year of philosophy. Of the electives, usually all excepting a single one-semester course were in the languages. Of the writers like Lester Ward and Thorstein Veblen and all the others who attempted to diagnose the problems of this watershed, two observations can be made: First, their contributions were not given to liberal arts students. Second, this type of education produced leaders who were not equipped to deal with the problems they faced, and who let the problems of the twentieth century pile up on us.

Now, in the mid-twentieth century, we are faced by a world revolution which colleges ought to enable students to understand. This revolution is not Communism. The Communists are in fact only surf riders on the crest. The real revolution is the rise of the little man all over the world; 2,000 years ago he was a slave; 500 years ago he was a serf; 200 years ago he was a political eunuch; 100 years ago he was inarticulate and unorganized; 50 years ago he suggested to Edwin Markham the question:

> How will it be with kingdoms and with kings—
> With those who shaped him to the thing he is—
> When this dumb Terror shall rise to judge the world,
> After the silence of the centuries?

We are now required to answer this question. It is not a new question. Rather it is one that education has never *had* to answer, and therefore has never answered. Now the hour of answer is upon us. Two centuries ago this little man could live in hunger—and did live in hunger—while college students were taught Plato and were excluded by the curriculum from the study of social justice in the age of machines. Today if he lives in hunger he will destroy nations. Two centuries ago this little man could suffer from our economic ignorance and indifference—and he did suffer —while future leaders who were being taught Plutarch and Livy speculated on the nature of good and evil. Today if he suffers he can destroy us, or tax us to death, or merely socialize us.

III

What should be the tools, and what the methods? Down the ages man has evolved at least six methods for meeting the problems confronting him:

1. Appeal to the Supreme Being
2. Appeal to authority
3. Intuition
4. Common sense
5. Pure logic
6. The scientific method

These methods overlap. They are not mutually exclusive. Furthermore, each is useful in dealing with certain types of problems. But with those profound social and political problems of the twentieth century, one of them—the scientific method—is now imperative. This method may be used in conjunction with others, but without it failure is certain, and man will continue to multiply his problems faster than his solutions. By the scientific method, I do not here mean its established use in the natural sciences. I refer rather to the use of the scientific method in the study of man himself, in solving questions of human relations. Science, of course, goes with the method, not the subject matter.

The critical weakness of the world today, and the greatest danger, is the universality of bad human relations. Man has learned to harness nature, and to control relationships of the elements. But in the realm of understanding people he is illiterate; and relations among peoples of the world are marked by dangerous animosities, hatreds, suspicions, bigotries, and intolerances. General education, therefore, must equip students with the methods of solving human problems. It must train a large core, not in the mere social studies, but in the outright use of the scientific method of solving these dangerous social questions.

The twentieth century has perfected five recognized disciplines as the hard core of studying man scientifically. In order of age, they are: (1) political science, (2) economics, (3) sociology, (4) social psychology, (5) cultural anthropology. The last three—essential to man's understanding of man—have almost no place in the general education curriculum. Why? Simply because teachers of traditional subjects hold the veto power. They are not themselves trained in these disciplines; and they are naturally in most instances afraid of their popularity. Assisting these five disciplines are two tools: (1) mathematics (or, if you prefer, statistics), and (2) logic.

Each of these is useful or mandatory in solving human problems. General education in the twentieth century ought to teach students how to use them.

IV

There remains to be considered the role of speech in this twentieth-century general education. It is both unique and critical. Actually the question is larger than one of mere education. It is rather the role of speech disciplines in a twentieth-century Industrial Democracy.

Consider, first, the framework within which it operates. The direction of growth and change in any civilization comes from its creative minority, not the mass of people. This creative minority supplies the ideas and puts them into operation. A civilization breaks down when one of two conditions arises. First, the creative minority is made impotent by sterile education. It then fails to supply the ideas that drive a civilization onward. Excepting only the field of natural science, this has been too much the tendency of education during the past two centuries. It is the dangerous weakness of the rearranged curriculums proposed in the Harvard Report, the Columbia plan, and the Great Books nostalgia.

Next, a civilization gets in trouble when its dominant minority tries to rely on force instead of persuasion. Always the creative minority is outnumbered.

Always it must persuade. In the American twentieth-century Industrial Democracy this is more inexorably true than a century ago, for Industrialism and Democracy have each given a dreadful urgency to the compulsion that leaders be able to use public address as an instrument of leadership. When the Constitution was launched only one adult in seven was allowed to vote. This one was the man of property, the man of education. Public persuasion in the days of the Founding Fathers was relatively simple. Today it is vastly more complex, for leaders must talk, not merely to the elite, but to the mass of people. The little man, after the silence of the centuries, has come to power. To him leaders must report. From him leaders must gain consent. The creative minority of America, always outnumbered, is now outvoted. Henceforth it must "persuade or perish."

Now the mass of people, who must be led by persuasion, are not brilliant or intellectual. They are not well informed. They are not capable of *supplying* the ideas. Certainly the voice of the people is not the Voice of God, and is not infallible. But a vital contribution of modern research into public opinion has been the light thrown on the judgment of the mass of people. This research gives statistical validity of the wisdom of the mass of people, and has vindicated the ethical foundations of democracy. It reveals that the masses of people can be excellent judges of public policy, *if the leaders can acquire adequate skill in public persuasion. But democracy henceforth can survive only by maintaining a class of leaders who are trained in the science of persuasion, and who know how to talk to the mass of people in terms of their understanding.*

I know it is said that "anybody can talk." Hence arises a grave mischief, the belief that formal speaking is not a discipline, or is a simple one learned early and easily. True, anybody can talk. Also true, "anybody can cut." But the grade-school child who can cut paper dolls is not thereby qualified to cut your appendix. There are various levels of cutting, some easy, and some highly difficult. So with speech. Mere gab and gossip are elementary levels. Public persuasion is difficult, very difficult. It is a technique as definitely as are the techniques of building airplanes or removing appendixes—and it is older and more complex than either. Centuries upon centuries have been required to develop this technique, and some of the best men who ever lived gave their lives to it. This technique is not "English," any more than it is French or Hindustani. It is *speech*, a formal discipline older than any current living language. Nor is it to be acquired in college by extracurricular activities, or by having a student read a paper to a tutor.

For twenty-three centuries effective formal speeches have been prepared in accordance with a *theory*. Not a theory of "English," if you please, for English is a newcomer, but a theory of persuasive public address. Quite beside the point are the mouthings of those who say, "Most great speakers ignore rules and do not follow theory." Whose rules? What theory? On what evidence? Research has shown that discerning people knew better as early as B.C. 392. Surely, 2350 years is enough for even the dull-witted to catch up. The evidence need not be repeated here. It is available in any authoritative history of public address, and in such standard references as R. C. Jebb's *Attic Orators*, in J. W. H. Atkins' two works on literary criticism, in Thonssen and Baird's *Speech Criticism*, not to mention the many volumes dealing with specific instances—such as

Sister Miriam Joseph's *Shakespeare's Use of the Arts of Language*. Public address thrives only with knowledge of its theory. If Western Civilization is to survive, that theory must become an effective part of its general education.

V

Finally, there remains to be considered the impact on the twentieth century of radio and television. In 1863 Abraham Lincoln spoke at Gettysburg to 15,000 people. In 1896 William Jennings Bryan travelled 18,000 miles in a presidential campaign, gave 592 speeches, and estimated that 5,000,000 came within the sound of his voice. . . . In the 1930's radio had arrived, and Franklin D. Roosevelt spoke again and again to 50,000,000 people. By 1951 television had a foothold, and Douglas McArthur was seen by 18,000,000, and heard on radio by tens of millions more.

Twentieth-century education must recognize that radio and television are not merely scientific inventions, but are agents of revolution that profoundly influence the operating nature of democracy. In early civilizations, large nations faced the perpetual problem of disintegration because of size. Space always has been a barrier to communication, and peoples separated by great distance grew out of touch, and in time simply fell apart. This was a limiting factor even in the size of authoritarian states, and it was acutely so in the early democracies. Aristotle, analyst of constitutional government as well as of the science of persuasion, observed that, "To the size of states there is a limit. . . . For who can be the general of such a vast multitude, or who the herald, unless he have the voice of a Stentor?"[2] The Roman Republic extended the potential size of a unified nation by its famous roads, but Roman roads and Roman couriers had definite limitations beyond which they could not hold a cohesive free society. The next advance in communication was the printing press, invented at the end of the Middle Ages—and one reason for its end. Printing made it easier to "get words out of town," and again extended the potential size of a free society.

Such had been the development of communication when the United States was born. At this stage of communication the limit of a free republic was set forth by Madison in *The Federalist*:

> As the natural limit of a democracy is that distance from the central point which will just permit the most remote citizens to assemble as often as their public functions demand, and will include no greater number than can join in those functions; so the natural limit of a republic is that distance from the centre which will barely allow the representatives to meet as often as may be necessary for the administration of public affairs.[3]

As the United States began to flow westward from the Atlantic seaboard the steamboat and railroad were invented, then later the telegraph and telephone. These enabled news to be assembled, and magazines and newspapers to reach the homes of the people. Communication had made progress. Ideas and information could now travel swiftly. But printed communication, vital though it was and still is, had drawbacks. People could not, by means of print, hear or see the events themselves. More important, as research of the past two decades has demonstrated, most people did not read much, or read critically, *for in spite of intensive mass education on the use of print more people are still ear-minded than are print-minded, and this large portion of people is never reached effec-*

[2] *Politics*, 1326a-b.

[3] James Madison, "The Federalist No. 14," in *The Federalist . . . from the Original Text of Alexander Hamilton, John Jay, and James Madison, . . .* ed. Sherman F. Mittell (Washington, 1937), p. 81.

tively by print. Now at last radio and television have opened the channels of mass communication to this ear-minded majority.

Radio and television, therefore, have set in force two revolutionary influences. First, they have overcome the limitations of space and time that caused older nations to fall apart, and that intensified sectionalism in the early days of American life. They have given impetus to the communication of serious ideas, and made possible an alert, informed citizenry regardless of the size of the nation.

Second, they have reached the mass of people—who are ear-minded and not print-minded—and thereby increased their influence on our culture. As everybody knows, democracy is ruled in the long run by public opinion. But who is the public whose opinion rules? The public of two centuries ago was Disraeli's "the few, and the very few"— the men of property and education. Universal suffrage gave the many the *right* to rule —but not the *power*, for they were not reached effectively by print and could not make their numbers count. Now radio and television reach them, down to the very bottom. "It is the common people who compose the human race," said Rousseau. It is finally the common people who control any free society.

Now this transfer of power from the elite minority to the masses sets up a profound change in a free society. Henceforth, it is to the mass of people, not the elite minority alone, that leaders must speak. It is to the mass of people, not the elite minority alone, that leaders must explain public policy. It is the mass of people, not the elite minority alone, whose opinion leaders must mobilize. Only those who learn to speak to the masses—in terms of their understanding and needs—will become leaders.

V

German education supplies an example of the cost of failure. A highly industrial nation, Germany developed a renowned educational system with a mortal weakness. In a crisis—and what Industrial Democracy can escape crises? —an ex-army corporal named Hitler was one of the lesser contenders for power. But seeing the fatal weakness in German education, he established his Office of Speaker Training for both political and technical speakers. In all he trained 10,000 sinister men to speak well, licensed them as "party speakers," and sent them forth. The German educational system was helpless. It had not only failed to train intelligent leaders to be capable of answering Hitler: it lacked even the concept, or the curriculum, or the teachers to train them. The German Republic died, and the cause of death was not murder, but suicide.

We may rationalize that it can't happen here. Or we may recognize a new significance in the almost-forgotten statement in *Brutus* that the overthrow of a dictator in early Sicily led to the first systematic inquiry into the science of persuasion. To that statement can be added the classic observation of Aristotle, now valid by the test of twenty-three centuries, that Truth is stronger than Error, and that when Error prevails it is the fault of good men who neglect the science of persuasion.

COMMENTARIES

IMPEDIMENT TO ACTION

. . . The great impediment to action is, in our opinion, not discussion, but the want of that knowledge which is gained by discussion preparatory to action.—Thucydides, *History of the Peloponnesian War*, Book II, Chapter VI, "Funeral Speech" of Pericles.

THE RHETORIC OF HISTORICAL MOVEMENTS

Leland M. Griffin

WHEN the student undertakes the rhetorical pursuit of an individual orator, he enters a scholarly bailiwick whose boundaries are clearly demarked. Convenient temporal limits for the study are set by the orator's vital dates; the speaker himself supplies the point of focus, the thread of his life a motif, and his career, analyzed and evaluated in all its ramifications from "early speech training" to climactic utterances, provides the matter of the study. Techniques of analysis and appraisal in the biographical approach have become conventionalized, and the central problem for those concerned with research in this area, for the moment at least, would appear to be one of objective rather than of method. Many useful biographical studies have been produced, many more will be, and a fund of information about orators will eventually be accumulated.

Nevertheless, the belief has taken increasing hold that approaches to the study of public address other than the biographical ought to be encouraged. The recommendation has been made,[1] for example, that we pay somewhat less attention to the single speaker and more to speakers—that we turn our attention from the individual "great orator" and undertake research into such selected acts and atmospheres of public address as would permit the study of a multiplicity of speakers, speeches, audiences, and occasions. For the student who would move in this direction, at least four approaches would seem to be available: the period study; the regional, or regional-period study; the case study, or more properly, the collection of case studies confined to a specific theme and time; and the movement study, concerned with the survey of public address, in historical movements. Of the four approaches listed, the one last mentioned has received perhaps the least attention. As with the other approaches, various questions concerning critical method and objective will confront the student who undertakes the rhetorical study of a movement. This paper undertakes to set forth some questions and suggest some answers.

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[1] Specifically, by Herbert A. Wichelns in "The Study of Public Address," a paper read at the 1946 conference of the Speech Association of America.

I

A first question which may confront the student: *what should be the point of focus in the movement study?*

Let us say that an historical movement has occurred when, at some time in the past: 1. men have become dissatisfied with some aspect of their environment; 2. they desire change—social, economic, political, religious, intellectual, or otherwise—and desiring change, they make efforts to alter their environment; 3. eventually, their efforts result in some degree of success or failure; the desired change is, or is not, effected; and we may say that the historical movement has come to its termination.

As students of rhetoric our concern is obviously with those efforts which attempt to effectuate change, not through the forces of wealth or arms, but through the force of persuasion. In the term

historical movement, then, *movement* is for us the significant word; and in particular, that part of the connotative baggage of the word which implies change, conveys the quality of dynamism. For as the historical movement, looked upon as a sustained process of social inference, is dynamic, and has its beginning, its progression, and its termination, so the rhetorical component of the movement is dynamic, and has its inception, its development, and its consummation. The student's task is to isolate the rhetorical movement within the matrix of the historical movement: the rhetorical movement is the focus of his study. It is to be isolated, analyzed, evaluated, and described, so that he can say, for the particular historical movement which he investigates: this was the pattern of public discussion, the configuration of discourse, the physiognomy of persuasion, peculiar to the movement.

II

A second question relates to scope: *what kind of movement should the student select for study, and how much of the movement should he study?*

The qualitative answer may be given briefly: 1. any movement, whether predominantly social, political, economic, religious, or intellectual; 2. any movement, whether present opinion considers it to have been successful or not. As students of persuasion, interested not so much in the accomplished change of opinion as in the attempt to effectuate change, we should find the rhetorical structure of the lost cause as meaningful as that of the cause victorious.

As for the quantitative answer, although movement studies are in their rudimentary stage, the practice followed in the biographical studies might well be reversed. That is, let the student take not the "biggest," but the briefest historical movement he can find. Let him take a brief movement, as long as it is a movement with adequate rhetorical remains such as he, a single investigator, can encompass with scholarly accuracy and completeness. The first movements surveyed should above all be brief, in order that the survey may be undertaken by the single scholar. For the single scholar is more likely to achieve the synoptic view essential to the effective isolation, analysis, and evaluation of the rhetorical pattern of the movement.

When studies of a number of briefer movements have been completed, when the rhetorical structures peculiar to them have been identified, researchers may then be in a better position to cope with the methodological problems involved in the segmental study, the type of study which must of necessity prevail in the survey of massive movements, such as the antislavery and the temperance movements, which might defy the labors of the single scholar.

III

A third question: *how should the student go about the business of isolating and analyzing the rhetorical movement?*

Let us say that two broad classes of rhetorical movements may be distinguished: 1. *pro* movements, in which the rhetorical attempt is to arouse public opinion to the creation or acceptance of an institution or idea; and, 2. *anti* movements, in which the rhetorical attempt is to arouse public opinion to the destruction or rejection of an existing institution or idea.

Let us say that within each movement two classes of rhetoricians may be distinguished: 1. aggressor orators and journalists who attempt, in the *pro* movement, to establish, and in the *anti*

movement, to destroy; and, 2. defendant rhetoricians who attempt, in the *pro* movement, to resist reform, and in the *anti* movement, to defend institutions.

Let us say, further, that within each movement, three phases of development may be noted: 1. *a period of inception*, a time when the roots of a pre-existing sentiment, nourished by interested rhetoricians, begin to flower into public notice, or when some striking event occurs which immediately creates a host of aggressor rhetoricians and is itself sufficient to initiate the movement; 2. *a period of rhetorical crisis*, a time when one of the opposing groups of rhetoricians (perhaps through the forsaking of trite or ineffective appeals, the initiation of new arguments, the employment of additional channels of propagation, or merely through the flooding of existing channels with a moving tide of discourse) succeeds in irrevocably disturbing that balance between the groups which had existed in the mind of the collective audience; and 3. *a period of consummation*, a time when the great proportion of aggressor rhetoricians abandon their efforts, either because they are convinced that opinion has been satisfactorily developed and the cause won, or because they are convinced that perseverance is useless, or merely because they meet the press of new interests.

The foregoing assumptions may serve to establish a working hypothesis, an hypothesis, to be sure, which future studies will undoubtedly serve to emend. Such studies may indicate, for example, that during the course of most historical movements, aggressor and defendant rhetoricians are likely to be presented with the problem of establishing the credibility of "seceders"—recusants who, deserting the opposition, stand as potentially invaluable sources of testimony. Again, such studies may demonstrate that the group which would assure itself of victory must necessarily generate a flood of persuasive argument and appeal, and employ all, or nearly all, of the available channels of propagation; that, paradoxically, this necessary multiplicity of discourse, amplified beyond a perhaps indefinable optimum, will inevitably exasperate the public, lead to a loss of favorable opinion and, possibly, to ultimate defeat; and that the central problem of the rhetoricians of any cause, therefore, is to move the public to the desired action before the point of alienation is reached and reaction develops.

Some such generalized pattern as the one suggested, at any rate, may prove useful to the student when (his reading in the appropriate historical background completed, his reading in secondary works devoted to the movement itself concluded) he begins to read in the mass of discourse, and so to cope with the problem of isolating the rhetorical movement. The reading in the discourse should be chronological, proceeding from the period of inception to the period of consummation; and the reading should also be analytical. Thus, as he reads, the student will note the crystallization of fundamental issues, the successive emergence of argument, appeal, counter-argument and counter-appeal, and the sanctions invoked by rhetoricians of both sides; he will note, by a process of imaginative re-living in the age, by an analysis of consequences, the persuasive techniques which were effective and those which were ineffective; and he will note a time, very likely, when invention runs dry, when both aggressor and defendant rhetoricians tend to repeat their stock of argument and appeal. He will naturally note, during the period of inception, the emergence of a group of aggressor rhetoricians and a group of defendant rhetoricians; and he will note,

as the movement progresses, the gradual swelling of their ranks. He will be concerned with the discourse of both writers and speakers; with those who invented and those who echoed; with lecturers, pulpit, political, legislative, academic, and forensic orators, with editors, journalists, novelists, dramatists, and poets. He will also note the development and employment of media of discourse. Assuming the movement selected occurred during the first half of the nineteenth century, for example, he will find the opposing groups using some or all of such channels of propagation as books, pamphlets, broadsides, tracts, almanacs, newspapers, and periodicals, the pulpit, the lecture platform, the political rostrum, the stump, and the stage. He may note the development of organizations designed to facilitate the dissemination of argument, such as the lecture bureau, the committee of correspondence, and the political party. Finally, as he reads, the student will note the increasing circulation and the ultimate extent of the appeal; the development of audiences; and as the movement spreads, the geographical and social stratification of these audiences.

IV

A fourth question: *what rhetorical criteria should the student use in evaluating the public address of the movement?*

A first and obvious principle is that the critic must judge the effectiveness of the discourse, individual as well as collective acts of utterance, in terms of the ends projected by the speakers and writers. He will not need to be cautioned against the error of assuming a necessary identity between ends publicly announced and those privately maintained.

A second, and derivative, principle is that the critic must judge the discourse in terms of the theories of rhetoric and public opinion indigenous to the times. This principle means that the critic will operate within the climate of theory of rhetoric and public opinion in which the speakers and writers he judges were reared, and in which they practiced; in other words, that he will measure practice in terms of the theories available, not to himself, but to the speakers and writers whom he judges. The principle means that the student of an early nineteenth-century movement will ground his judgments in the theories of Blair and Campbell; that the critic of a movement occurring within the last thirty years, on the other hand, will operate within the theoretical atmosphere created by latter-day rhetoricians, that he will acknowledge the presence of the propagandist, and the various devices of propaganda, in the theoretical atmosphere of the times. The principle demonstrates, one might add, that a need exists for further background studies in the development of theories of rhetoric and public opinion, and in the history of the teaching of rhetoric as well—studies such as those completed by Guthrie, Utterback, and Perrin; and a need for a body of period and regional-period studies which will give us specific demonstrations of the integration of theory and practice.

V

A fifth question: *how should the student go about the process of synthesis involved in reporting the movement?*

The general method of presenting the material, I believe, should be that of the literary historian rather than that of the statistician. That is, we should strive for movement studies which will preserve the idiom in which the movement was actually expressed. The movement, then, will not be completely atomized; rather it will be so presented as to convey the quality of dynamism, the

sense of action, chronologically; and even chapters essentially topical will be chronological in development.

The inherent difficulty arising from the necessity for the researcher to treat speakers, speeches, and audiences analytically, while at the same time he endeavors to present the movement synthetically, in a broad, chronological manner, may be resolved by a method of turning the movement on a spit, as it were, by piercing it now from one angle, now from another, as the movement spirals to its consummation. Thus, by centering on a significant series of debates, or a convention, or a political rally, of 1830; by centering on an important editorial, pamphlet, or book of 1831; by centering on an effective drama, satire, or sermon of 1832, he may accomplish the business of pushing the movement forward, and of piercing it from many angles. By threading the careers of selected speakers through the course of his study, the writer will achieve a sense of unity. In short, he will make use of the techniques of the case study and of the biographical study.

Obviously the writer will reinforce and enliven the study with ample quotation from the discourse; he will make full use of memoirs, letters, and other contemporary documents to give the study flesh and blood.

It is equally obvious that the introductory chapters of the study will be devoted to backgrounds—to the historical background and the rhetorical background of the movement; that the body of the study will be devoted to description, analysis, and criticism of the inception, development, and consummation phases of the rhetorical movement; that the final chapters will serve to reset the rhetorical movement in the matrix of the historical movement, the historical movement itself in the times; and that it will summarize the rhetorical pattern peculiar to the movement and present other pertinent conclusions.

VI

The reply to questions concerning primary objective in any particular movement study should now be apparent: essentially, the student's goal is to *discover,* in a wide sense of the term, the rhetorical pattern inherent in the movement selected for investigation.

But as the historical movement becomes a discrete field for research in public address, as studies employing the movement approach accumulate, certain broader results may become manifest. From the identification of a number of rhetorical patterns, we may discover the various configurations of public discussion, whether rhetorical patterns repeat themselves when like movements occur in the intervals of time, whether a consistent set of forms may be said to exist. We may learn something more about orators—even about the great orators—whom we may come to see from a new perspective, since they rarely speak except within the framework of a movement; and we may come to a more acute appreciation of the significance of the historically insignificant speaker, the minor orator who, we may find, is often the true fountainhead of the moving flood of ideas and words. By seeing numbers of men in an act and atmosphere of discourse, we may indeed produce fresh transcripts of particular moments of the past. We may come closer to discovering the degree of validity in our fundamental assumption: that rhetoric has had and does have a vital function as a shaping agent in human affairs. And finally, we may arrive at generalizations useful to those anticipated writers of the comprehensive histories of public address—histories that might well be conceived in terms of movements rather than of individuals.

A "DRAMATIC" APPROACH TO INTERPRETATIVE ANALYSIS

Don Geiger

MOST of us agree that interpretation has "re-oriented itself to the printed page."[1] We wish an interpreter to read out of a piece what is there. To find out what is there is an act of critical understanding. The student of interpretation is thus interested in ways of analyzing literature to direct and simplify his approach to the material.

I wish to discuss here what I take to be one of the most valuable critical approaches to literature: that literature, lyric poems as well as plays, is a dramatic use of language; or, more accurately, that literature can be analyzed in terms of its dramatic elements.

This view is rooted in the understanding of literature as a representation of selected experience. By *experience* I mean what we ordinarily mean by the term: the feelings, responses, and evaluations which are generated by and encompass various situations. For example, a man irritated by a dog's barking, says angrily, "That damned dog," leaves him and forgets him; and this has been his experience of the dog. What we call *life* can be seen as a series of situation-attitude relationships. We may trace out these situations and attitudes by discovering the dramatic elements of the experience, i.e., by finding answers to the following questions: Who is performing What action of thought or feeling or deed? Where and When is it being performed? How is it being performed? Why is it being performed?[2] Kenneth Burke uses these questions as an approach to understanding some of the most intricate of human actions. The news reporter uses them less completely to record a Kiwanis Club meeting.

Literature, a representation of experience, can be approached the same way: in finding answers to these questions—Who? What? How? Where? When and Why?— we are discovering the situation-attitude relationships which are the piece. I do not mean that in order to understand a piece we must *always* know the answers to all six questions; rather, we do not need answers to other than these six questions and a seventh: how do the answers relate to one another?

To illustrate let me present a specific poem—"Loveliest of Trees"—by A. E. Housman. What we have to say of this rather simple poem is applicable to more difficult poems and other forms of literature, but limitations of space prevent a more complex example.

> Loveliest of trees, the cherry now
> Is hung with bloom along the bough,
> And stands about the woodland ride
> Wearing white for Eastertide.
>
> Now, of my threescore years and ten,
> Twenty will not come again,
> And take from seventy springs a score,
> It only leaves me fifty more.
>
> And since to look at things in bloom
> Fifty springs are little room,
> About the woodlands I will go
> To see the cherry hung with snow.[3]

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[1] Charlotte Lee, *Oral Interpretation* (Boston, 1952), p. 579.

[2] See Kenneth Burke, *A Grammar of Motives* (New York, 1945), pp. xv-xxiii.

[3] From *A Shropshire Lad*, by A. E. Housman. Reproduced by permission of Henry Holt and Company, Inc.

With respect to this poem, let me make six observations which we can then draw into some sort of generalizing statement.

First, the dramatic elements of the experience represented can be discovered in the answers to our six questions. (Who) A young man (Where) in the woods (When) in the spring (What) looks at cherry trees (How) with a keen awareness of their beauty (Why) because he is aware of the short time he has in life to look at beautiful things.

Second, these elements are organically related. Answers to "what" and "how" roughly give us the attitude: that is, (what) *looks* at cherry trees (how) with a keen awareness of their beauty. But the answer to the question "why" here becomes a link between attitude and situation, participating in both. But the situation itself—which we derive roughly from finding answers to Who? Where? and When?—also exerts a qualifying effect on the attitude. If, for example, the young man is looking at cherry trees (where) in an arboretum in the city, the poem is going to mean something subtly different; and if it is (who) a young bee wandering among the blossoms, the meaning is substantially altered. To notice this continual qualification of attitude by elements of situation is to see that an attitude is generated by and encompasses a situation.

Third, we should observe that our statement of these elements and their relationship to one another is not equivalent to what the poem says. For example, our suggestion that the attitude is one of "keen awareness" is obviously oversimplified. It bears about the same relationship to the attitude that the word *democratic* does to some political act. Just as with the admittedly abstract word *democratic*, so does our phrase permit of many subscripts of substantially different significance: as, for example, it would be one thing to respond with "keen awareness" to the minister's decision to pass the collection plate twice and quite another to respond with "keen awareness" on finding Frankenstein had come to your birthday party. One must finally maintain that, though we might do better than the term *keen awareness,* the only way we could get the exact attitude, or meaning, would be to repeat the words in their order in the poem.

Fourth, it follows that when we discover a complication in the language of the poem we are also discovering new aspects or dimensions of attitude. For example, in this poem the young man's referring to his life expectancy as "seventy springs" is significant. It suggests that his interest is "spring": youthfulness in a green, blooming world. This suggests a special poignancy in his awareness of the cherry trees. Also, we observe a certain firmness or briskness in the rhythm to which we might give the term *sprightly* or even *jaunty*.

This sense of rhythm leads us to a fifth consideration. A change in our understanding of one element in the situation-attitude relationship inevitably causes a change in our understanding of other elements. To notice the jaunty rhythm here may cause us to recall that (who) the young man is, after all, "only" twenty years old. Therefore, we may conclude that this has bearing on the "what" and "why" elements: maybe the young man, partly motivated by his awareness of life's shortness, is also inevitably motivated by his own youthful vigor. Then we should find his particular "keen awareness" taking the form of a "delicious melancholy," a kind of adolescent joy in *weltschmerz*. Certainly an analysis something like this of the interrelationship of "who," "what," and "why" factors causes some persons to

discover something "humorous" in the poem. Others, able to see fifty years dashing off like fifty moments, see nothing at all humorous; for my part, I am not at all sure that the matter can be resolved, so that we might find here, for all its apparent simplicity, an impossibly obscure poem.

Sixth, the young man's particular melancholy, delicious or otherwise, may so impress us that it appears to inform the "theme" of the poem: we may call it a poem about a young man's awareness of the shortness of life.

Now let us generalize some ideas from these observations.

Literature is the representation of selected experience. The function of the language of the piece is to establish the exact nature of this experience. To study the subtleties of that language—irony, synecdoche, connotation, symbol, paradox, rhythm, etc.—is to discern the subtleties of the experience. Though this can be illustrated more neatly in other poems, we noticed here that connotations of *twenty years* and the "spring" synecdoche for "years" inevitably complicated the meaning of the represented experience.

If the words and the order of the words give us the exact nature of the experience, it follows that the meaning of the piece cannot be given in the different words and different word order of a précis or a paraphrase. A phrase like *with keen awareness*, perhaps adequate as part of a précis, does not tell us what goes on in the poem, but is rather a categorical phrase to which the particular experience of the poem may be referred for some purpose of our own. We must, then, reject that belief expressed in one of our interpretation text books and echoed in others that a précis is an attempt to get at an author's "essential thought,"[4] and that the job of the précis is to "boil it (the piece) down to about one third its original size; or to change the figure, you squeeze the water out of it."[5] Such boiling and squeezing has about the same influence on the piece of literature that it would have on a human body. What is left is not the core but the corpse.

This protest does not mean that one ought not to paraphrase nor make a précis of a piece of literature.[6] It simply means that these activities are to be understood as the activities of a mind attempting to increase its understanding of a difficult communication. To remove the difficulty is to remove the need for rough re-statement and summarizing. We do not bother to paraphrase the sentence "Gimme a cuppa coffee," not because here is an author at last who can himself say what he essentially means, but because he does not mean much.

We paraphrase or make a précis of a given piece because, in order to understand it, we must consider it as made up of parts or elements. To such parts fundamental distinctions in literary theory refer. The distinction which informs the approach of many of our text books

[4] Wayland Maxfield Parrish, *Reading Aloud* (New York, 1932), p. 55.

[5] *Ibid.*

[6] Some students may think that I have not gone far enough in my criticism of the paraphrase and précis. I certainly sympathize with those persons who want to have the poem "whole"; I simply doubt whether it is psychologically possible, except for the simplest piece, to take a poem "whole" or get it "alive" from the beginning. Of course the experienced reader of poems is unlikely to list the elements of the piece as we have done here. But he is very likely to read it several times. If he recalls his reading experience, he will discover that, with less conscious intent, he re-reads simply in order to find "answers" to some or all of the questions indicated here. However completely true this fact may be of the experienced reader, the inexperienced reader must certainly rely on paraphrases in his initial study; what is important for this reader is not to do away with the paraphrase or précis but to describe its function and relationship to the piece as accurately as possible.

in interpretation is the consideration of literature as "logical" and "emotional" contents,[7] or details.[8] Whether a piece of literature, a representation of experience should be approached as an argument is highly questionable; but perhaps the chief difficulty of this distinction is that it may tempt us to believe that one or the other of these categories is fundamental, the other accessory. This notion implies that a précis squeezes the accessory or decorative material out of the piece, or drives us, as in one of our texts, to the more desperate division of the materials into "meaning" and "emotion."[9]

We would suggest instead that literature be approached by a study of its situation-attitude relationships. These terms respect the piece as a representation of experience, from which arguments no doubt may be drawn, but which is not itself an argument. To discover these relationships we ask ourselves Who is doing what how, where, when, and why? When we trace out the interactions of these elements we are tracing out what might be called the "logic" of the piece. But "logic" here is not something in contradistinction to "emotion;" it refers rather merely to the influences that elements of situation and attitude exert on one another. Since the influence of these elements is mutual, we must consider the piece of literature as an organic unity. Situation and attitude are equally important in an organic relationship. For example, this poem would have meant something different, the attitudes would have been substantially altered, if the "who" had been a man thirty years old.

Attention to the relationship of these elements suggests a way to increase our understanding of obscurity in poetry; and I do not mean merely a better understanding of given obscure poems, but of the theoretical nature of obscurity.

It is certainly time we had understanding of rather than ejaculations on this matter. Some evidence indicates that a new rejection of difficulty in poetry is going to prove as rigidly prescriptive in a present generation of poets and readers as a taste for obscurity was in their forerunners. For example, John Ciardi, after arguing against the exclusiveness of poetry like Pound's and Eliot's concludes, "I would not ask any of my readers to be Kenneth Burke."[10] Certainly all of his readers cannot be Kenneth Burke, but the poet should be skilled enough to regret the fact. A masterful use of language is quite likely to involve the poet in ambiguities, symbols, allusions, complicated metaphors, and synecdoches, and although we may believe that these things are not impossible to learn—understanding them nevertheless requires some work.

We must then avoid a blanket dismissal like Peter Viereck's "passionate conviction that the time is now ripe for a formal assault on obscurity as inartistic."[11] The trouble is that obscurity depends on the observer as well as on what he observes: the utility of a spoon, for example, is often obscure to a one-year-old. The dramatic perspective provides us with an opportunity to learn something of the different causes and kinds of obscurity. Yvor Winters finds a certain section of Hart Crane's "Faustus and Helen" difficult because he can-

[7] Parrish, pp. 40, 206.

[8] Charles H. Woolbert and Severina E. Nelson, *The Art of Interpretative Speech* (New York, 1945), pp. 106, 167.

[9] Argus Tressider, *Reading to Others* (Chicago, 1940), pp. 5, 60.

[10] John Ciardi, "To the Reader of (Some) General Culture," *Mid-Century American Poets*, ed. John Ciardi (New York, 1950), p. 248.

[11] Peter Viereck, "My Kind of Poetry," *Mid-Century American Poets*, p. 16.

not figure out what we have called here simply the "who" factors of an experience;[12] he finds a certain section of "The River" difficult because of what he takes for its incomplete development of "what" factors;[13] his problem with a certain section of Eliot's "Gerontion" is his inability to find answers to "why" factors.[14] To learn so much from our questions may seem hardly more than the attempt of a patient to discover exactly which wound is killing him, but the matter becomes more interesting when we would suggest that in one sense "Loveliest of Trees" is a more obscure poem than Hart Crane's "To Brooklyn Bridge," densely thicketed though that poem is with metaphors, synecdoches, and levels of meaning. Obviously, much more needs to be said of this matter, but I mean to suggest here only that an approach to literature by way of its dramatic elements provides us with a relatively simple way to discover at least some of the causes of obscurity before we have lumped all difficult poems together and either accepted or rejected them blindly.

This view of literature suggests an understanding of "theme" different from what is often suggested. Perhaps the crudest, and most popular, view of theme is to identify it as what the poem "really" means: for example, "Loveliest of Trees" means, say, "Life is short." This particular view can be proved inadequate rather easily by analogy from life. I imagine a friend trying to tell me how John made a fool of himself at the party last night. Obviously my friend is not simply asserting, he does not "really" mean that John is a fool; we may both be agreed on that already. No, he wants to tell me exactly what kind of fool and in exactly what way John showed himself a fool last night. To do that, he burlesques all sorts of facial expressions and actions that John performed last night; and my friend incidentally shows himself perfectly analogous to the paraphraser when at last he breaks down and says, "But really I can't tell you; you should have been there." This is what the paraphraser must always come to at last: you should have been there.

But if this experience affirms the inseparability of theme and material, a subtler view of theme probably informs most teachers and critics: the theme is the point of the poem. This way of looking is so natural, in fact, that even Brooks and Warren, strongly resisting the view which sees the piece as an illustration of the theme, nevertheless refer to the theme as the "point" or "meaning" of the piece,[15] putting the words in quotation marks to indicate their scruples. But can we say that "the shortness of life," even in quotation marks, is the meaning of "Loveliest of Trees"? One trouble is that this may not appeal to everybody as the "point" or "meaning"; someone perhaps sees the theme as the "inevitable sentimental sorrow of an adolescent," another sees it as "the saddening beauty of nature."

Perhaps our difficulties are solved when we recall that literature is a representation of experience. An experience, in life or in literature, is a tissue of unique and repeated items. For example, all kinds of awareness of the "shortness of life" or of the "beauty of nature" exist but none before just like this young man's. We are, then, discovering a "theme" when we discover aspects of an experience which are similar to aspects of other experiences. A poem like "Loveliest of Trees" con-

[12] Yvor Winters, *In Defense of Reason* (New York, 1947), p. 42.
[13] *Ibid.*, p. 44.
[14] *Ibid.*, p. 46.

[15] Cleanth Brooks and Robert Penn Warren, *Understanding Fiction* (New York, 1943), p. 608.

ceivably has several "themes," and if we choose one we do so for convenience or to suggest that the poem overlaps chiefly one certain sort of experience.

But the poem should not be taken as an illustration of this common body of experiences; it affords a new perspective and adds a new dimension. The "awareness of the shortness of life" is meaningful only insofar as that awareness has occurred in various persons in various situations, and every new awareness adds a new meaning to that body of experience.

This new awareness, or new perspective on the "theme(s)," and not the theme itself is, if anything can properly be so called, the "point" of the poem. Since this new perspective develops only out of the context of the whole poem, all we can say accurately is that the point of the poem is the poem. Our analysis of dramatic elements may help us come closer to that broadly conceived "point"; a masterful oral reading —unlike the most masterful criticism— can communicate to an audience that "point" in all its roundness.

To say so much about a poem as a particular awareness of aspects of experience is to imply the function of literature, i.e., to affect our own consciousness of life's possibilities. Not only is the person who has not thought of life's shortness before made to think of it, but the person who has thought of it is made to think of new aspects. A spectacular way of stating the matter would be to say that the function of literature is to revolutionize awareness.[16] The neo-Aristotelians, in suggesting that the end of literature is "pleasure" confuse a secondary with a primary effect.[17] If literature provides us with pleasure, it is the pleasure of seeing a revolution accomplished.

[16] This metaphor has interesting implications. We are saying that literature provides the student with new insight into experience. New insight leads to changes in the "psychic economy"; and changes in the person, we have long believed, may lead to changes in the "political economy." Hence our "revolution" metaphor. I do not mean to drop another article in the footnotes, but we can hardly ignore the implications that relationships between rhetoric and poetic are not "merely" linguistic, but that both may contribute to "social control."

[17] Elder Olson, "An Outline of Poetic Theory," *Critiques and Essays in Criticism*, ed. Robert Wooster Stallman (New York, 1949), p. 283.

COMMENTARIES

CREATIVENESS IN WRITING AND IN READING

. . . The poet wrote the poem no doubt, but he forgot himself while he wrote it, and we forget him while we read. What is so wonderful about great literature is that it transforms the man who reads it towards the condition of the man who wrote, and brings to birth in us also the creative impulse. Lost in the beauty where he was lost, we find more than we ever threw away, we reach what seems to be our spiritual home. . . .

When the glamour of creation ceases, when the leaves of the divine tree are silent, when the co-partnership is over, then a book changes its nature, and we can ask ourselves questions about it such as 'What is the author's name?' 'Where did he live?' 'Was he married?' and 'Which was his favorite flower?' Then we are no longer reading the book, we are studying it and making it subserve our desire for information. . . .—E. M. Forster, *Two Cheers for Democracy* (New York, 1951), pp. 93-94. Quoted by permission of the publishers, Harcourt, Brace and Company.

THE ORAL INTERPRETER AND THE PHONOGRAPH

Albert T. Martin

AT the Mid-Century Convention last year, Dartmouth College provided facilities for the recording of selected passages from imaginative literature read by several oral interpreters. So far, two long-playing records of these readings have been released. The project demonstrated two significant points: (1) the potentialities of the phonograph as a medium for communicating literature have scarcely been realized; and (2) the interpreter has yet to adapt his techniques specifically to recording.

The potentialities of recorded literature are exciting. Since recordings can be preserved and *re*-heard many times, the literature must have sufficient durability to stand up under critical attention. The more significant literature obviously has the better chance of succeeding on records. Predominant on the literary lists of Victor, Columbia, and Decca are recorded albums of Shakespeare, Corneille, Dickens, Melville, Whitman, Rostand, James Barrie, Christopher Fry, and T. S. Eliot.

So far the supply of recorded literature is far less extensive than that of recorded classical music. But the literary recordings available are largely serious and durable. The predominance of material is pre-modern; but some historical speeches and recently a number of recordings of better contemporary poetry and drama have been released.

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The considerable duplication of the same selections read by different readers is interesting. Shakespearean passages, parts from the Bible, and selections from Browning, Chaucer, and Donne as presented by two or more interpreters can be of considerable value to the teacher of interpretation because they provide a series of superior comparisons for classroom demonstrations. The three readings of "My Last Duchess" on the Dartmouth Records offer skilled readers' entirely different interpretations, each having distinct value. The teacher whose collection includes the four recordings of the single Shakespearean soliloquy read by Gielgud, Evans, Barrymore, and Ainley has four separate commentaries on the text, all of great value in comparative listening.

The greater part of literature available on records is dramatic; an extensive number of poems have been recorded, and some speeches; but in this country very little narrative prose has been recorded. In fact, almost no recordings are available of our most popular reading form, the novel; and yet novel recording seems to have notable artistic and commercial possibilities. The Institute for the Blind has made unabridged recordings of such works as Tolstoi's *War and Peace* and Hemingway's *For Whom the Bell Tolls*, but these are not available to the general public. A company in Denmark records many of the classics as well as the latest novels, read by individual interpreters, on reels of tape which can be rented and heard under conditions where reading is im-

practical but listening is convenient. For example, a family group can listen together; the working housewife can *hear* a book; groups of factory workers are said to speed up manual labor when their attention is diverted by stories or music. The patient in bed can often listen more easily than read. The ear is often more accessible than the eye.

Both commercial and privately issued speech recordings are primarily concerned with material of historical significance. The motive in production has been the desire to preserve name voices rather than the literature itself. In this regard speech recording has served an important function: in drama it has preserved such voices as those of Sarah Bernhardt, Ellen Terry, Edwin Booth, and Joseph Jefferson. The voice of almost every important speaker of this century, from McKinley to Fulton Sheen, has been recorded; and the voices of many of the late and living poets of the past sixty years have been preserved on records.

Largely through the Harvard Vocarium records and the Teachers of English series, we have been able to hear several of our contemporary poets read their own poetry. Often we are grateful that they read only *their own* poetry, for most of us readily admit that too many author-readings contribute little more than historical interest. They serve as interesting illustrations that the creative artist is often not the best oral interpreter of his own work.

In any consideration of the phonograph as a medium for the interpretation of literature the question inevitably arises: Can the oral interpreter communicate thought and feeling through a recording in a measure even approximating that of his living presence before an audience? Are not the mechanics of voice reproduction a definite barrier to responsive listening? The same question could be asked of radio, television, and motion pictures, all mechanical reproducers of the interpretative arts. Their practical advantages are obvious, also their limitations. The assumption is fairly safe, however, that if motion pictures, television, and radio have not been completely successful in stimulating an empathic response in their viewers or hearers they have nevertheless made greater strides in this direction than has the phonograph in communicating literature. Orson Welles's celebrated radio show, "Men from Mars," certainly was contagious in its listener effect. Surely Charlie Chaplin and W. C. Fields have communicated universal characters on the screen. Kukla, Fran, and Ollie in television have vitalized their fables for all age levels.

Experimenters with these mechanical mediums had to discover the specific techniques best fitted to the limitations and potentialities of their own medium. And they have not been artistically successful until they recognized and utilized these techniques. The first motion pictures simply used stage scenery and a stationary camera to reproduce stage plays. They had not yet realized the camera's penetrating possibilities and the realistic effects to be gained by natural settings. The early movie actors used expansive gestures and exaggerated facial play. Through experiment, cameramen and actors discovered the power of subtle expression in close-up range and the emphasis of the simplest gesture telescoped by the camera. Gradually both technicians and actors created a new style of visual composition which has been and is still exploring the potentialities and limitations of the medium.

Radio also began by imitating theatre and platform techniques of voice projection and timing, until the intimate and suggestive possibilities of the microphone

were realized. Radio actors who had been trained to project for the stage discovered the value of a whispered phrase and the emphasis gained by the most subtle inflection caught by a sensitive microphone. At its best, today's radio has developed a unique style in sound composition. Such sound-conscious writers as Corwin and MacLeish succeed in stimulating in their listeners empathic responses of a complexity comparable to the effect produced by good music.

Television is obviously still feeling its way, and good and bad video techniques are visible in a day's viewing. Early productions borrowed theatre, movie, and radio devices, and although these techniques are still being used, television workers are learning that the new medium has its distinct quality; it is more direct and intimate than the others. Creative programs and the imaginative handling of sports and news show an understanding of the function of television as livingroom entertainment and the importance of directness and simplicity in the fulfilling of that function. Gradually, as TV speakers and actors have a chance to investigate their medium, the listener begins to notice a softer, less deliberate speech, a more intimate and less obvious style of acting.

The oral interpreter, on the other hand, has scarcely begun to mesh his style with the requirements of the phonograph. The reader has yet to discover how he may most effectively present literature on records.

Observation of the readers who recorded for the Dartmouth Records, and measurement of the comparative results of the recordings demonstrate that some of the recorded readings were more successful than others. Furthermore, the superior recordings held in common certain factors, as follows: (1) overt participation with the material; (2) mental distance; and (3) complete assimilation of the material.

Uniformity of reading style is by no means advised for recording, but these predominant factors, characteristic of the readers who produced the most successful recordings, are intriguing.

Overt participation with the material is the first factor. The most successful readers used total bodily participation while reading. They used considerable overt action which, although frequently distracting to the eye, gave naturalness and flexibility to the recorded voice. Traces of vocal patterns are particularly noticeable in radio and on records. But apparently this total liveness of the body and use of movement gave to the voice a spontaneity that was transmitted to the recordings with the energy and variety of improvised conversation.

Radio actors sometimes use body movement to give vocal reality to an *active* situation. For instance, the character in a radio drama who is supposedly churning butter may well go through the churning motion with his free arm as he reads his lines; the listening result is a coloring of voice that suggests physical activity. In the recordings of literary material which does not require physical activity, in readings from lyric poetry and descriptive prose where overt bodily movement might well be distracting in a platform situation—even in these selections, the most successful readers consistently participated with complete bodily action which produced a lively and spontaneous vocal recording.

The factor of mental distance appeared equally important. The readers who placed their imaginary audience at the microphone into which they spoke achieved the most direct and intimate results in the recordings. The readers who concerned themselves with creating an audience situation among the ob-

servers in the studio were less successful in regard to directness and intimacy in their recording. The reader who projected for an imaginary or an existing audience in the studio gave the illusion of being "overheard" on the recording, but the interpreter who imagined that the close microphone was a single listener, and was in constant rapport with it, sounded as though he were speaking directly "out of the record" to the individual. To use commercial examples, when we hear the recordings of Mr. Evans or the late Mr. Barrymore reading *Hamlet*, either we recall seeing these artists on the stage and that memory stirs us, or we wish we could *see* them, for they seem to be speaking directly from the stage and we are listening in.

On the other hand when we listen to the recordings of Mr. Welles reading the historical speeches in his "No Man Is an Island" album, or Mr. Laughton reading from the Bible, we feel satisfied with the work we hear on the record as complete in itself, for the reader's attention seems directed to the record and to those who are hearing it, not to an audience of which we are not a part.

The third factor of successful interpretation concerns the reader's complete assimilation of his material. This seems to be the most important factor in recorded literature, for one of the distinctive characteristics of a record is that it can be *re*-heard.

Obviously this repetitive factor makes strenuous demands on the quality of the reader's performance. On repeated hearings, the listener has opportunity to appreciate and criticize every point of the reading. A minor error scarcely noticeable in a single playing could easily become laughable or unendurable after several hearings. Therefore, the reader can afford to leave nothing to chance; he must have a keen insight into every phase of his material. In durability the modern record is second only to the printed page; permanency requires the kind of interpretation that will withstand repeated hearings for an indeterminable period.

In the rise of the motion pictures, radio, and recently of television, a simultaneous advancement between technical and artistic developments was noticeable. As the mechanics developed, the artists adapted their styles of playing to reach the technical possibilities and compensate for the artistic limitations of the mediums. Modifications of expression to the close-range camera and vocal adaptation to the sensitive microphone have already been noted. However, this simultaneous development has not been generally true in the oral interpreter's relation to the phonograph. Certainly the technical advancement in voice recording has been remarkable. Developed largely to meet the sensitive demands of music, recording equipment has achieved a fidelity of reproduction unnecessary for speech frequencies. Commercial long-playing records permit a single selection to run uninterrupted for as long as twenty-five minutes. With modern phonographs we wait only momentarily between those breaks for an automatic change. The tape recorder facilitates the correction of mistakes.

Therefore, since the medium is technically perfected, the burden of artistically recorded literature falls upon the oral interpreter. The success of the phonograph as a medium for vitalizing literature to a receptive but critical public rests with the oral readers who have the intelligence, voice, skill, and imagination needed to interpret the finest in classical and contemporary literature.

THEATRE WITH THE BLIND

Catherine H. Santa Maria

IN conjunction with the American Educational Theatre Association the Veterans' Administration has inaugurated a nation-wide project in drama therapy: college and community dramatic organizations assist patients to produce their own plays. During this past summer I participated in the program by directing a group of blind men in Philadelphia in a representative project. The Adjustment Training Center, administered by the Pennsylvania State Council for the Blind, conducts a three-month training program in travel techniques, manual skills, and basic forms of independence; the classes average about ten men. Eight men were enrolled in the group with which I worked, but two did not finish the course and were therefore not available for the final performance. Over a five-week period the group usually had two rehearsal sessions each week.

The class was diversified in educational and intellectual levels. One man was a secondary school teacher; one had completed his first year in college before a brain tumor destroyed his sight; and another was planning to enter college upon the completion of adjustment training. The education of the rest ranged from the second through the eighth grade. One foreign-born man was handicapped by difficulty with English. The range of personality differences was wide. Only one man had ever been in a play before.

The production of a play was suggested to the group as a recreational or leisure-time activity. Their cooperation in the project was thus enlisted; they did not feel forced into an activity imposed upon them. From inception to final presentation each step was agreed upon by the men themselves.

During the first three or four meetings the group worked on writing the script. The possibilities of producing a standard play were presented; but the men were led toward creating their own script. Once the men had decided to develop an original play they realized that writing about their own experiences was easier and more meaningful for them than creating unfamiliar situations. Aptly titled *I Walk Alone*, the play finally evolved was a satire on the adjustment training itself. Perhaps the choice and treatment of subject matter is the best indication of the therapeutic value of the project. The play included a scene in which the comedy was based on a man bumping into a pole and mistaking it for a person and such jokes as the following: "Did you hear that I got turned down by my draft board yesterday?—my seeing-eye dog has flat feet."

Motivating the group to take part in the creative process presented a problem. After several fairly unrewarding sessions, one man explained that blind people are peculiarly sensitive and unable to stand criticism. Therefore, he said, since he had to live and work with the group for the remainder of the training course, he would not risk their rejecting his ideas and "making it hard for him." This statement opened the way for a spirited two-hour discussion, to which every man contributed, on the problems and tensions of being blind. By the end

Miss Santa Maria (A.B., Pennsylvania, 1945; M.A., Columbia, 1950) is a community planner with the Citizens' Council on City Planning, Philadelphia. She is a member of the AETA Committee for drama therapy in VA hospitals.

of the session, the attitude of the group toward the project was realistic.

As the discussions progressed the release of individual and group tensions became increasingly apparent. At each succeeding session the men found it easier to talk about themselves and thus contribute to the play. We arrived at the final creation of one scene by asking each man to recount in detail his experiences on the day he arrived at the Training Center. One man, vividly describing his feeling, declared, "I felt like they had fed me butterflies for breakfast. . . ." Such a discussion obviously has wide implications.

By the time the play went into rehearsal individual and group morale was on a high level. The issues then became largely technical: how to solve production problems in view of the abilities and handicaps of the group and the limited physical facilities available to us. The script was arranged in a series of flashbacks growing from the opening scene which involved a bar room conversation about the Training Course.

Every man in the group acted a role in the play; every one assumed a production responsibility. One man, who could type, was in charge of the script. Others were in charge of properties, scenery, sound effects, and publicity. The man who had been most negative in the beginning ended as production manager!

During rehearsals we used travel-training techniques to work out stage movements and the location of furniture and properties. We were also able to teach a little speech and diction in working on the actor's lines. One of the most successful devices for both memorization and improvement of lines was the tape recorder. We kept the recorder at the Center, and the men used it between the formal rehearsal periods. It helped them in learning their lines and afforded them a great deal of recreation.

Throughout the project we tried to create as "professional" a theatre situation as possible. We thoroughly rehearsed line and production cues and stage movement and business in order to insure a feeling of security when the play was presented before an audience. On the night of the performance we spent a great deal of time on the application of makeup, explaining each step of the process as we worked. The application of grease paint seemed to fascinate the men and no doubt helped to create the atmosphere of a genuine production.

The set was simple but complete. We used only one entrance from a backstage area on stage left. A bar-room was set up on stage right with a bar, a table and chairs. Center and left-center stage was used for the street scenes, suggested only by a lamp post and benches. Thus the whole play required no change of scenery. With the obvious exception of the makeup the men themselves did all the work on the production. The scenery and properties were gathered or constructed at the Center, and the lighting equipment was borrowed from an interested staff member of the State Council for the Blind. The tape recorder and the programs were procured from the Personnel Research Center in Philadelphia. The only expense was a small sum for basic make-up.

We realize that from the point of view of drama and therapy a program of this kind may have many difficulties and disadvantages. One question yet to be answered is how extensively the therapeutic benefits and technical skills acquired during the production of the play can be carried over into the daily lives of the men. We do not yet know; but we are continuing the project in the hope that drama can be a new and vital aid in working with those who need a creative outlet for their hidden tensions.

THE FORUM

SYMPOSIA

The coming election may well be the most fateful since that of 1860. As the candidates declare their intentions and as the issues emerge, speeches will be made in every state, in caucus and in convention, from the platform and over radio and television. Recognizing an obligation to report the speechmaking in this campaign, the staff of *QJS* has made elaborate plans to describe and to evaluate it.

Professor A. Craig Baird of the State University of Iowa has already organized a group of scholars to study various phases of the pre-convention and convention speeches of the major parties. Professor Frederick W. Haberman of the University of Wisconsin is planning a program to describe the speechmaking between the conventions and the election. The work of Professor Baird and his group will be reported as a symposium in the October issue of *QJS;* that of Professor Haberman and his group will be reported in December.

While the nation is electing a president and determining major issues, the Speech Association of America will be considering some far-reaching questions of policy. Since the proposals made by Professor Wilbur E. Gilman in his presidential address should engage the attention of every member of the Association, the staff of *QJS* has invited Professor Paul Bagwell of Michigan State College to obtain expressions of opinion from representative members of the Association. Professor Bagwell's symposium will appear in the October issue.

Offers of assistance will be welcomed!

B. A.

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee submits the following slate for publication in the April issue of *QJS*:

President: H. P. Constans, University of Florida

First Vice-President: Karl R. Wallace, University of Illinois

Second Vice-President: Mary Blackburn, Community High School, Granite City, Illinois

Members of the Executive Council:

Gladys Louise Borchers, University of Wisconsin

Elise Hahn, University of California at Los Angeles

N. Edd Miller, University of Michigan

E. William Ziebarth, University of Minnesota

Signed: A. T. Weaver, Chairman, Hayden K. Carruth, William B. McCoard, Marie K. Hochmuth, Betty May Collins

COMMITTEE ON EDITORSHIPS

At its next meeting in Cincinnati, Ohio, on December 29-31, 1952, the Executive Council of the Speech Association of America must elect an editor for the *Quarterly Journal of Speech* and an editor for *Speech Monographs,* each for the three-year term beginning January 1, 1954. In accordance with past practice, I am appointing a committee as named below to present recommendations to the Executive Council at the meeting in Cincinnati.

H. P. Constans, University of Florida

Gail E. Densmore, University of Michigan, Chairman

Wilbur E. Gilman, Queens College
Kenneth G. Hance, Northwestern University
Horace Rahskopf, University of Washington

Any member of the Association who wishes to do so may suggest nominations to members of the committee, but suggestions should be sent in at once.

LIONEL CROCKER, *President*
Speech Association of America

EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

Conrad Hilton Hotel
Chicago
December 26-29, 1951

The Speech Association of America transacted the following items of business:[1]

Elected new officers and members of the Council as announced in the opening pages of *QJS*, February, 1952.

Approved a revised budget of $52,290.00 for the current year, and of $49,590.00 for 1952-1953.

Passed amendments to the Constitution and By-laws as published in *QJS*, October, 1951. These amendments provided for the insertion of references to our new publication, *The Speech Teacher*, and its editor at appropriate places in the Constitution and By-laws.[2]

Received the report of the Special Committee on Revision of the Constitution appointed at the 1950 convention.[3]

Appointed a committee to study the committee structure of the Association.

Confirmed arrangements to meet in Cincinnati in 1952, New York in 1953, and Chicago in 1954. Agreed to meet in Los Angeles in 1955, in Chicago in 1956, and in the East (tentatively Boston) in 1957.

Appointed a committee on Archives to investigate the possibility of utilizing the Library of Congress as a depository for speech materials of historical value.

Appointed a committee to draw up a declaration of principles on which our Association stands with reference to free speech.

Appointed an advisory committee to consult with the Executive Secretary and the Finance Committee on obtaining additional financial support for *QJS*.

Changed the name and classification of several committees.

Decided that a system of priorities for publication projects should be established by the Publications Committee and referred to the Finance Committee for consideration.

Considered ways of implementing publication of the *Index to QJS*. Referred several suggestions to the Executive Secretary and the Finance Committee.

Heard reports of officers and committees.

The complete list of committees for 1952 follows. The chairman of each committee is listed first. The names of members *ex officio* are italicized.

ADVISORY COMMITTEES

COMMITTEE ON COMMITTEES: *Lionel Crocker, H. P. Constans, Wilbur E. Gilman, Elvena Miller, Paul D. Bagwell, Orville Hitchcock, Franklin Knower, Bower Aly, Dallas Dickey.*

FINANCE: Clarence T. Simon (Until July 1, 1952), Andrew T. Weaver, Chairman (After July 1, 1952), Rupert Cortright, *Orville Hitchcock.*

PUBLICATIONS: Marie K. Hochmuth, Claude M. Wise, William Sattler, *Lionel Crocker, Orville Hitchcock, Franklin Knower, Bower Aly, Dallas Dickey, Paul D. Bagwell.*

TIME AND PLACE: Kenneth Hance, Virgil Anderson, James H. Henning, Wesley Wiksell, *Orville Hitchcock.*

[1] A complete, mimeographed copy of the minutes may be obtained from the Executive Secretary, 12 E. Bloomington St., State University of Iowa, Iowa City, Iowa.

[2] Since the publication of the October issue, the name of the new journal has been changed from *The Journal of the Teaching of Speech* to *The Speech Teacher.*

[3] The proposed revision of the constitution appears in this issue.

PUBLIC RELATIONS: Paul D. Bagwell, Harry Williams, Eugene C. Chenoweth, H. P. Constans, Orville Hitchcock.

COORDINATING COMMITTEES

COMMITTEE ON COOPERATION BETWEEN SAA AND ASHA: H. P. Constans, Harlan Bloomer, Paul Moore, Mack Steer.

COMMITTEE ON COOPERATION BETWEEN SAA AND AETA: H. P. Constans, William P. Halstead, Norman Philbrick, Delwin Dusenbury.

COMMITTEE ON COOPERATION BETWEEN SAA AND REGIONAL ASSOCIATIONS: Paul D. Bagwell, John Keltner (CSSA), Roy D. Mahaffey (WSSA), Betty May Collins (SSA), Earl H. Ryan (SAES) Joseph F. Smith (Pacific).

SERVICE COMMITTEES

CONTEMPORARY PUBLIC ADDRESS: Ernest J. Wrage, A. Craig Baird, Winton H. Beaven, Charles W. Redding, Waldo W. Braden.

INTERCOLLEGIATE DISCUSSION AND DEBATE: T. Earle Johnson (TKA), Glen Mills (SAA representative until Nov. 1, 1952), E. C. Buehler (SAA representative after Nov. 1, 1952), Larry Norton (PKD), William Howell (DSR), Glenn Jones (PRP).

RETRAINING OF TEACHERS OF SPEECH FROM FOREIGN COUNTRIES: Earl H. Ryan, Wendell Johnson, Orville Hitchcock, plus two members to be appointed by ASHA.

INTERNATIONAL DISCUSSION AND DEBATE: Gordon F. Hostettler, Annabel Dunham Hagood, Richard Murphy, David C. Ralph, Thomas A. Rousse, Robert Huber, Leland T. Chapin, Mildred E. Adams (Consultant—Institute on International Education).

COMMITTEE ON DISCUSSION AND GROUP METHODS: William E. Utterback, Franklyn S. Haiman, Carroll Arnold, John Keltner, N. Edd Miller, H. L. Ewbank, Sr.

COMMITTEE ON ARCHIVES: L. Le Roy Cowperthwaite, Wilbur S. Howell, Lester Thonssen.

STUDY COMMITTEES

HISTORY OF SPEECH EDUCATION: Bert Emsley, Edyth Renshaw, Ota Thomas Reynolds, Giles W. Gray, Clarence Edney, Mary Margaret Robb.

HISTORY OF AMERICAN PUBLIC ADDRESS: Robert D. Clark, Dallas Dickey, J. Garber Drushal, Douglas Ehninger, L. Le Roy Cowperthwaite, Marie Hochmuth, Donald C. Bryant, W. Norwood Brigance, J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr., George Bohman, Ernest Wrage, Charles Lomas.

PROBLEMS IN THE ELEMENTARY SCHOOL: C. Agnes Rigney, Elise Hahn, Geraldine Garrison, Mardel Ogilvie, Adah Miner.

PROBLEMS IN THE SECONDARY SCHOOL: Evelyn Konigsberg, Yetta Mitchell, Waldo Phelps, Betty May Collins, Alice Donaldson, Oliver Nelson.

PROBLEMS IN COLLEGES AND UNIVERSITIES: David C. Phillips, Donald Hargis, Herold Lillywhite, D. P. McKelvey, Robert Gunderson.

PROBLEMS IN GRADUATE STUDY: John W. Black, Garff B. Wilson, Loren Reid, Frederick Haberman, Howard Gilkinson.

PROBLEMS IN TEACHING SPEECH TO PREACHERS: Charles E. Weninger, Robert C. Yarbrough, Batsell B. Baxter, Lowell G. McCoy, Charles A. McGlon, John J. Rudin, William Trivett, S.J.

PROBLEMS IN INTERPRETATION: Helen Hicks, Frank Rarig, William McCoard, Alethea Mattingly, Edna Gilbert.

PROBLEMS IN RADIO: Garnet Garrison, E. William Ziebarth, Giraud Chester, Hale Aarnes, Forest Whan, D. Glenn Starlin.

PROBLEMS IN MOTION PICTURES (Joint Committee with AETA): Buell R. Whitehill, Jr., C. R. Carpenter, Earl Wynn, plus two members to be appointed by AETA.

PROBLEMS IN TELEVISION: Armand Hunter, Richard Rider, Earl H. Ryan, Donley Feddersen, H. Clay Harshbarger.

PROBLEMS IN COMMUNICATION: Ralph G. Nichols, Elwood Murray, Thomas Lewis, Irving Lee, Paul McKelvey, Charles Redding, Wesley Wiksell.

PROBLEMS IN SPEECH SCIENCE: Wilbert Pronovost, Orville Pence, Milton Dickens, James Curtis, Virgil Anderson, Gordon Peterson, Clarence T. Simon.

PROBLEMS IN PHONETICS: Arthur Bronstein, William Tiffany, John V. Irwin, Gladys Lynch, C. M. Wise.

PROBLEMS IN PARLIAMENTARY PROCEDURE: T. Earle Johnson, J. Walter Reeves, J. Jeffery Auer.

GRADUATE RECORD EXAMINATION: Franklin H. Knower, James F. Curtis, Delwin Dusenbury, Alan H. Monroe, Garnet Garrison (The aforementioned constitute the Executive Group of the Committee), Francis E. Drake, Wallace Fotheringham, Theodore D. Hanley, Eugene T. McDonald, Lee Mitchell, Paul Moore, John J. O'Neill, Karl R. Wallace, Frank Whiting.

PROBLEMS IN ADULT EDUCATION: Harold T. Zelko, James Holm, David Potter, E. C. Buehler, Arthur Secord, E. H. Reed, Charles Estes.

VISUAL AIDS IN TEACHING: Beatrice Jacoby, Morton Silverman, Karl Robinson, Clair R. Tettemer, David Potter, Buell Whitehill, Jr.

PROJECT COMMITTEES

VOLUME OF BACKGROUND STUDIES IN THE HISTORY OF SPEECH EDUCATION IN AMERICA: Karl R. Wallace, Warren Guthrie, Frederick W. Haberman, Barnard Hewitt, Harold Westlake, C. M. Wise.

VOLUME III OF *The History and Criticism of American Public Address:* Marie K. Hochmuth, Donald C. Bryant, W. Norwood Brigance.

VOLUME OF STUDIES OF PUBLIC ADDRESS ON THE ISSUE OF ANTI-SLAVERY AND DISUNION *circa* 1860: J. Jeffery Auer, A. Craig Baird, H. L. Ewbank, Sr.

VOLUME OF STUDIES IN THE COLONIAL PERIOD OF AMERICAN PUBLIC ADDRESS: George Bohman, Dallas Dickey, Ernest Wrage.

MICROFILMING OF RESOURCE MATERIALS IN THE FIELD OF SPEECH: George R. Kernodle, William Melnitz, John McDowell, Hubert Heffner, George Bohman, Douglas Ehninger, Lester Thonssen, Frederick Haberman.

PAMPHLET ON SPEECH AND HUMAN RELATIONS: Ruth Thomas, Thomas Lewis, Wanda Mitchell, Margaret Painter, Karl Robinson, Virginia Sanderson.

Ad Hoc COMMITTEES

COMMITTEE ON STRUCTURE OF SAA: Paul D. Bagwell, Orville Hitchcock, Helen Hicks, Ralph Nichols, John Keltner, Hugo Hellman, Barnard Hewitt, Forest Whan, Wendell Johnson, Mack D. Steer, Claude M. Wise, John W. Black, *Lionel Crocker, H. P. Constans.*

COMMITTEE TO DRAW UP STATEMENT OF PRINCIPLES AND CODE OF ETHICS OF FREEDOM OF SPEECH: Bower Aly, James O'Neill, Claude Kantner, Richard Murphy, Franklin Knower.

COMMITTEE TO ADVISE EXECUTIVE SECRETARY ON OBTAINING ADDITIONAL FINANCIAL SUPPORT FOR PUBLICATIONS OF THE ASSOCIATION: Irving Lee, H. P. Constans, Charles Layton, Horace Rahskopf, Paul D. Bagwell, Wilbur E. Gilman.

COMMITTEE ON THE ROLE OF SPEECH IN A LIBERAL EDUCATION: Elbert W. Harrington, A. Craig Baird, A. M. Drummond, James H. McBurney, Andrew T. Weaver.

COMMITTEE ON COMMITTEES

Recommendations of the Committee on Committees made at its meeting Wednesday, December 26, 1951, and later approved by the Executive Council. Present: Wilbur E. Gilman, Lionel Crocker, Horace G. Rahskopf, Paul D. Bagwell, Orville Hitchcock, Franklin H. Knower, Bower Aly.

The Committee on Committees made the following recommendations:

1. There was general agreement that the Association should have a descriptive statement for each of the committees. This could be accomplished if each committee chairman would write a brief, comprehensive description setting forth the aims and objectives as well as the scope of the committee's activities. Also, it was felt that the *Committee on Committees* should have a record of the membership of the Association committees over the past several years.

2. An *Ad Hoc* Committee to Study the Structure of the Speech Association of America was authorized and appointed by President Gilman. This committee is to study and present recommendations to the Executive Council at its meeting in Cincinnati, December, 1952, relative to the problem of integrating, coordinating, or accommodating the special interest groups that now exist within the Association as independent, affiliated, or non-affiliated organizations or as committees or informal associations, e.g., ASHA, AETA, NSSC, American Forensic Association, Radio, and Interpretation.

3. All members of the committees of SAA shall be members of the Association. Others who are not members of the Association but who are recommended by respective committees and approved by the *Committee on Committees* shall be listed as Consultants.

4. A change in title was approved for the service committee now entitled, "National Discussion Foundation" to that of "Committee on Discussion and Group Methods."

5. A change in title was approved for the project committee now entitled

"Microfilming of Selected Works in Rhetoric and Elocution" to that of "Microfilming of Resource Materials in the Field of Speech."

6. The appointment of a new service committee to be entitled, "Retraining of Teachers of Speech from Foreign Countries" was approved.

7. The matter of Bibliographies initiated by Russell Wagner was referred to the Committee on Publications for study and recommendation.

8. The President of SAA is to recommend to the chairmen of the Study Committees that open meetings should be held at the 1952 Convention in Cincinnati so that interested members can find out what the committees are doing as well as make known their own ideas.

THE BUDGETS

The revised budgets for 1951-1952 and 1952-1953 are as follows:

	1951-1952	1952-1953
Publications:		
Quarterly Journal	$ 8,500	$ 8,500
Quarterly Journal Index	——	——
Speech Monographs	3,200	3,200
Annual Directory	3,500	1,750
Special Printing	600	600
Repurchase of Old Copies	150	150
Speech Teacher	1,500 (2 issues)	3,000
Printing and Mimeographing:		
Stationery	1,000	1,000
New Solicitations	1,800	1,800
Renewals	250	250
Placement	600	600
Convention	2,400	2,400
Sustaining Members	35	35
Personnel:		
Officers and Committees	2,500	2,000
Secretary and Clerical	12,000	12,000
Dues and Fees:		
American Council on Education	100	100
State and Regional Dues	400	——
ASHA Share of Convention Fee	650	——
AETA Share of Convention Fee	500	500
Commissions and Discounts	1,400	1,400
Bank Charges	25	25
Secretary's Bond and Audit	100	100
Other Expenses:		
Postage and Distribution	4,000	4,000
Binding	900	900
Office Supplies	1,500	1,500
Insurance	250	250
Office Equipment and Service	800	800
Convention Expense	1,200	1,200
Reserve Fund	0	0
Contingency	2,200	1,500
Interest on Notes	30	30
Moving National Office	200	0
Totals	$52,290	$49,590

REVISED CONSTITUTION

The Constitution as revised and accepted by the Executive Council, December, 1951, appears below. The membership of the association will be asked to vote on it at the first business meeting in December, 1952.

CONSTITUTION AND BY-LAWS OF SPEECH ASSOCIATION OF AMERICA

ARTICLE I

Name

The name of this corporation shall be Speech Association of America.

ARTICLE II

Purposes

The Association is dedicated to the study of speech as an instrument of thought and of social cooperation, to the promotion of high standards in the teaching of speech, to the encouragement of research in the arts and sciences involved in improving the techniques of speech and communication, and to the publication of information about speech.

ARTICLE III

Membership

Membership in the Association shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

ARTICLE IV

Officers

Section 1. The functions of the Association shall be discharged through its officers, councillors, and editors.

Section 2. The officers shall be: President, Executive Vice-President, First Vice-President, Second Vice-President, and Executive Secretary.

Section 3. The Councillors shall be the members of the Executive Council.

Section 4. The editors shall be the editors of the *Quarterly Journal of Speech*, of *Speech Monographs*, and of the *Speech Teacher*.

Article V

Duties of Officers

Section 1. The President shall preside at all business meetings of the Association and of the Executive Council, shall appoint such temporary committees as he deems necessary for the efficient prosecution of the affairs of the Association during the term of his office, shall receive the reports of the officers and committees of the Association in advance of the annual meeting, and shall perform such other duties as may be delegated to him by the Executive Council.

Section 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities touch the field of speech, shall promote the professional interests of the Association through the maintenance of helpful relationships with such organizations, and shall assist the officers and coordinate the activities of the committees of the Association, especially of those committees whose activities extend over a period of two years or more.

Section 3. The First Vice-President shall prepare the program for the annual meeting and shall perform the duties of the President on the occasion of the latter's disability or absence.

Section 4. The Second Vice-President shall perform whatever specific duties may be assigned to him by the Executive Council or by the President, and shall perform the duties of the President on the occasion of the disability or absence of both the President and the First Vice-President.

Section 5. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association. He shall serve *ex officio* as a member of the Finance Committee. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers and committees of the Association in matters involving business transactions.

Section 6. It shall be the duty of all officers and committee chairmen to submit budget requests to the Finance Committee prior to December 1, or at the request of the Finance Committee, to consult with the Executive Secretary on all business policies and transactions, and to consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

Article VI

Duties of Councillors

Section 1. The Executive Council shall consist of: the President, the Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, the Editor of *Speech Monographs*, and the Editor of the *Speech Teacher* for the terms of their respective offices and for three years thereafter; twelve members, elected at large, four each year, for a term of three years; the Vice-Presidents; the members of the Finance Committee; the President, or his representative, of the Western Speech Association, of the Speech Association of the Eastern States, of the Central States Speech Association, of the Pacific Speech Association, of the American Educational Theatre Association, of the American Speech and Hearing Association, and of such other regional or special associations or federations as may hereafter be officially recognized by the Executive Council.

Section 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Section 3. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings, and it shall direct the policies and administer the affairs of the Association, except as otherwise provided in the constitution and by-laws; its decisions, however, shall be subject to revision by a two-thirds vote of the members present at any annual meeting of the Association.

Section 4. The Executive Council each year shall receive and act upon the budget prepared by the Finance Committee.

Article VII

Duties of the Finance Committee

Section 1. The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officers and committee chairmen and shall, before the last session of the Executive Council at the annual meeting, prepare a budget for the ensuing fiscal year. This budget, when approved by the Executive Council, shall be published in the next available issue of the *Quarterly Journal of Speech*, and the *Speech Teacher*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

Section 2. The Finance Committee may authorize the Executive Secretary to negotiate loans not to exceed $5,000 in any one fiscal year.

Article VIII

Duties of Editors

The Editors of the *Quarterly Journal of Speech, Speech Monographs,* and the *Speech Teacher* shall each select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

Article IX

Amendments

Section 1. Amendments to this constitution may be initiated by majority vote of the Executive Council or by any ten members of the Association.

Section 2. Before a proposed amendment is presented to the annual meeting of the Association, it shall be published in the *Quarterly Journal of Speech* and the *Speech Teacher.* To secure publication, proposers of the amendment shall supply properly signed copies to the Executive Secretary and to the Editors of the *Quarterly Journal of Speech* and the *Speech Teacher.*

Section 3. Final action on proposed amendments shall be taken at the first annual meeting following their publication. A two-thirds majority of those voting, including absentee voters, is required for adoption.

BY-LAWS

Article I

Membership and Dues

Section 1. There shall be four classes of membership in the Association—student, regular, sustaining, and institutional.

Section 2. The dues for student membership, open to undergraduate students, shall be $2.50, payable in advance. Student members shall receive the *Quarterly Journal of Speech* or the *Speech Teacher,* and shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Section 3. The dues for regular membership, including subscription to the *Quarterly Journal of Speech* or the *Speech Teacher,* shall be $3.50 a year, payable in advance.

Section 4. The dues for sustaining membership shall be $15.00 a year, payable in advance, effective July 1, 1951. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Section 5. The dues for institutional members shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council may from time to time authorize, but shall not have voting privileges.

Section 6. The fee for registration at the annual meeting shall be $3.50.

Article II

Meetings

Section 1. Except in periods of emergency, when the Executive Council may decide otherwise, an annual meeting shall be held at a time and place to be designated by the Council.

Section 2. Meetings of the Executive Council shall be open to all members of the Association and the privileges of the floor shall be extended to them.

Article III

Election of Officers

Section 1. The President, First and Second Vice-Presidents, and four of the twelve members of the Executive Council to be chosen at large shall be elected by the Association at each annual meeting; the First Vice-President in any year shall automatically succeed to the presidency for the following year.

Section 2. Candidates for these offices shall be nominated only (a) on report of the Nominating Committee (hereinafter described), or (b) on petition signed by any fifteen members of the Association.

Section 3. The Nominating Committee shall consist of five persons. At least a year in advance of the election of officers, three persons shall be chosen from the members by mail ballot, and two persons shall be selected by the Executive Council.

Each member of the Association may vote for one person. The three persons ranking first, second, and third in the balloting shall be elected, and any of them who cannot serve shall be replaced by persons ranking next highest in order. Balloting shall end December 1.

A temporary chairman, selected by the President of the Association, shall convene the committee and preside until a chairman of the committee's choice shall be elected. No one shall serve on the committee more than once in three years.

The Nominating Committee shall propose at least one member of the Association for each office. It shall be the duty of the committee chairman to check with the Executive Secretary on the membership of all nominees. The report of the committee shall be published in the second issue of the *Quarterly Journal of Speech* and the *Speech Teacher* following the election of the committee.

Section 4. Any fifteen members of the Association may make additional nominations by submitting them to the Executive Secretary not later than two months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of the *Quarterly Journal of Speech* and the *Speech Teacher*.

Section 5. The Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, the Editor of the *Speech Teacher*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

Section 6. The President and Editors of the *Quarterly Journal of Speech*, the *Speech Teacher*, and *Speech Monographs* shall be ineligible to succeed themselves.

Section 7. The Editors of the *Quarterly Journal of Speech*, the *Speech Teacher*, and *Speech Monographs* shall be elected one year in advance of their respective terms of office.

Section 8. One member of the Finance Committee shall be elected each year and no member shall be eligible to serve for more than two consecutive terms.

Section 9. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Section 10. The Executive Council shall have the power to fill vacancies in office and in nominations from the Nominating Committee.

Article IV

Absentee Voting

Absentee voting shall be permitted on constitutional amendments and at any election in which there are two or more candidates for any office. Such voting shall be on official ballots supplied by the Executive Secretary or printed in the *Quarterly Journal of Speech* and the *Speech Teacher*. The dates at which these ballots are returnable shall be fixed by the Executive Secretary and printed thereon. Such ballots shall not be counted for those registered at the annual meeting at which the vote is taken.

Article V

Quorum

Section 1. A quorum at any meeting of the Executive Council shall be twelve members.

Section 2. A quorum of the Association shall be one-fourth of the members registered at the annual meeting.

Article VI

Committees

Section 1. Standing committees of the Association shall be those provided for in the constitution and by-laws and others authorized by and responsible to the Executive Council.

Section 2. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, and the Executive Secretary to assist them in the performance of the duties specifically delegated to these officers. Such committees shall not have official status as Association committees unless approved by the Executive Council.

Section 3. Only official Association committees may file budget requests with the Finance Committee.

Section 4. All official Association committees shall present annual reports to the Executive Council.

Article VII

Amendments

These by-laws may be amended by a two-thirds vote at any meeting of the Association.

CONCERNING "NATURALNESS"

In his article "The Concept of Naturalness,"[1] W. M. Parrish takes exception to the theory of transference of emotions in oral interpretation. "In the first place," he writes, "the poet *may not intend* that the reader feel the emotion he represents; he may often want them to feel a quite different emotion." If this is a valid objection, the reader is in a quandary: not knowing the poet's intentions, he cannot feel or express any emotion.

His second reason seems equally questionable: ". . . the interpreter, if in fact he does feel an emotion, may not wish to transfer it to his audience." Whether an interpreter feels an emotion or chooses to transfer it can hardly be regarded as a criterion for or against the validity of expressing an emotion. Furthermore, one's ability to read interpretatively must be seriously doubted if one does not feel emotion.

Professor Parrish's reasoning that as painted puppets can deeply move an

[1] *QJS*, XXXVII (December 1951), 448-454.

audience, so an interpreter does not need to feel an emotion in order to move an audience, is grossly misleading; for painted puppets do not move an audience unless they are "endowed" with human intelligence—human emotions. Indeed, puppets neither feel nor speak!

Professor Parrish believes, however, that an interpreter should concentrate ". . . on expressing clearly all the elements . . . that the poem contains . . . including EMOTION." Including emotion? Which? A clarification of his position seems warranted.

EDMUND A. CORTEZ
University of New Hampshire

MORE ABOUT "NATURALNESS"

Mr. Cortez' "quandary" does not arise from my statements but from the strange conclusions he seems to have drawn from them. Feeling a *different* emotion from the one represented does not mean feeling *no* emotion. Surely an author does not intend that his readers experience the hate, rage, and lust that he may sometimes express; and if he is a good writer he does not leave the readers in a quandary as to what they *are* expected to feel. Is there any doubt that Donald Duck's angry frustrations are intended to arouse mirth in the observer? A representation of murderous frenzy on the stage is not intended to stimulate a like emotion in the audience. Ordinarily it will stimulate horror.

What the actor of such a scene should feel may indeed create a quandary. But just as our emotions may be stirred by inanimate puppets, so they may be aroused by an actor who feels no emotion. Diderot said, "Fill the *front* of the theatre with tearful creatures; I will none of them on the boards." We may not subscribe to this theory of interpretation, but we can hardly ignore it. I did not say or imply that an interpreter *must* not feel emotion; I said that he *need* not.

The thing I am concerned about is *what* emotion he ought to feel, and *whose*. Should it be the playwright's? The character's? His own? Or the one he wants his audience to feel? They are seldom, if ever, the same. I hoped that my essay would stimulate some consideration of this problem.

W. M. PARRISH,
University of Illinois

FORENSICS IN EDUCATION

At a meeting of the Western Conference Debate League at Evanston's North Shore Hotel and Northwestern University on October 12 and 13, 1951, a number of distinguished professors of speech took part in a symposium on the place of forensics in education. Among those who participated were: McBurney and Mills of Northwestern, Norvelle and Chenoweth of Indiana, Brembeck and Watkins of Wisconsin, Lull and Beck of Purdue, Paul and David of Michigan State, Yeager and Carmack of Ohio State, Wallace and Gulley of Illinois, Birenbaum and Lunsford of Chicago, Oostendorp and Baird of Iowa, and Howell and Smith of Minnesota. A transcript of the discussion is available to those who have a special interest in it. Requests should be addressed to Professor Paul Carmack, Department of Speech, The Ohio State University, Columbus, Ohio.

A CONTRIBUTION REQUESTED

It is greatly to the advantage of the Speech Association of America and to all teachers of speech to have the *Quarterly Journal of Speech* available in libraries throughout the country. Sometimes libraries wish to order back issues, either to replace lost or stolen copies or to start a file. We can accommodate

these libraries only if we have copies available. At present the issue of *QJS* for April, 1951, is in short supply, and copies are needed to complete files. Any member of the Association who has an extra copy of the issue for April, 1951, or who owns a copy which he does not plan to preserve, would do the Association a professional service by making it available. Please drop a postcard to the Executive Secretary, SAA, 12 East Bloomington Street, Iowa City, Iowa, telling him that you have a copy which the Association may have. He will get in touch with you and make arrangements to obtain your copy.

THE O'NEILL PAPERS

To the Editor:

It has seemed to the undersigned that the following announcement will be of interest to the readers of *QJS*.

I am retiring from teaching next summer. I am cleaning out my office (books, papers, old files, etc.) by early June.

I still have the files, records, correspondence, and various related papers, having to do with my activity many years ago in connection with:

A. The survey of the teachers in our field conducted by a committee composed of Clarion D. Hardy, Charles H. Woolbert, and myself (as secretary) which resulted in the founding of the National Association in 1914.

B. My work as the first President of the Association.

C. My work in starting the *Quarterly Journal*, and, as its first editor, covering the first six volumes.

Various suggestions have been made to me in recent years in regard to the use by others of these accumulations, most of them involving considerable work on my part. I have neither the time nor the inclination at present to do this work. It is now about thirty years since I have looked at any of this material. I have no clear recollection of just what will be found in the boxes and files containing these collections; nor any estimate of the value to present or future scholars. Regardless of the quality of the writing to be found in these papers, or of the wisdom of the decisions or opinions there recorded, either by me or by others, these papers are necessarily of some historical value. I want to place them in the hands of someone who is interested in seeing that they are properly arranged and made available to any scholars who want to examine them. Also, I want them in a place in which they will be easily accessible and in the immediate custody of someone in whose taste and discretion I have complete confidence. After due consideration of these factors, I have come to the decision indicated below.

I recently made the following proposition to Dean J. H. McBurney of the School of Speech, Northwestern University:

That I give these collections to the School of Speech at Northwestern University, to be in the custody of the Dean and of his successors in that office; that these papers be sorted, arranged, and prepared for the use of any scholars who may wish to use them; that this work is to be done by persons designated by the Dean of the School of Speech and under his supervision and direction; that any highly personal or "explosive" items discovered among the papers be handled at the discretion of the Dean, or, at his option, be submitted to me for final disposition.

Dean McBurney has accepted this responsibility in the name of the School of Speech of Northwestern University.

J. M. O'NEILL, *Chairman,*
Department of Speech,
Brooklyn College

J. H. MCBURNEY, *Dean,*
School of Speech,
Northwestern University

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

MATERIALS FOR THE TEACHING OF INTERPRETATION

William B. McCoard

Every experienced teacher will have his own bibliography. The following suggestions are intended only to help the beginning teacher. Doubtless other references could be substituted; certainly the scope could be enlarged or diminished at will.

Three major emphases in interpretation exist at present. It is regarded as primarily: (1) a service to drama, radio-TV, public speaking, education, and English; (2) a training for the development of the artist-reader; or (3) a superior approach to understanding and appreciating the values of literature in the liberal arts program. These different emphases are not mutually exclusive. Doubtless each emphasis has its special value, but the possibilities for *development of the interpretative area*, and the possibilities for the most *significant contribution to general education* lie in the third approach. Although this point of view does not preclude the concurrent development of the other aspects, it does affect recommendations of background materials for the teacher.

Textbooks

Although the beginning teacher in any field may find the textbooks overwhelming in number, a comparatively limited selection of texts in interpretation is now available. They vary in their method of development, but they agree in basic judgment (1) that understanding is basic to expression, and (2) that technique is helpful in the projection of this understanding. They all emphasize the "natural" tradition. Books in voice and articulation seem to be the main users of the "mechanical" emphasis.

A recent study by Shirley Holmes, University of Southern California, shows that the three "best-liked" texts of the reporting teachers of interpretation are the long-used books by Woolbert and Nelson,[1] Parrish,[2] and Lowrey and Johnson.[3] *The Art of Interpretative Speech* is obviously sound in organization. The Table of Contents indicates that *impression* or understanding must precede *expression*, and chapters develop techniques for impression-expression, with many illustrative selections. *Reading Aloud* is liked for its clarity and simplicity. The soundness of its basic principles is doubtless the major reason for its long use. It clearly relates itself to the history of interpretation; the explanation of the "natural" and "me-

Mr. McCoard (Ph.D., Wisconsin, 1941) is Professor of Speech at the University of Southern California.

[1] Charles H. Woolbert and Severina Nelson, *The Art of Interpretative Speech*, 3rd ed. (New York, 1915).

[2] Wayland Maxfield Parrish, *Reading Aloud*, rev. ed. (New York, 1941).

[3] Sara Lowrey and Gertrude E. Johnson, *Interpretative Reading* (New York and London, 1942).

chanical" schools is particularly valuable. This text is successful in starting the student with what seem to him to be simple prose selections (essays) and giving him easily followed procedures for study. Although this progression is not as simple as it seems, it "teaches" well. *Interpretative Reading* offers an especially helpful technique for visualizing and experiencing the selection. The work on imagery, along with the many specific suggestions on technique, is outstanding. The usefulness of the book to beginning as well as to advanced students may be due to its relating interpretative reading to principles that exist in all art.

Crocker and Eich,[4] next on the list of "best-liked" texts, is followed by Cunningham,[5] Compere,[6] Herendeen,[7] and Tressider.[8] These more recently published texts are all useful in the beginning course. *Oral Reading* stresses reading as a worth-while, practical activity in the modern world. *Making Words Come Alive* has made an outstanding contribution in the presentation of imagery. *Living Literature for Oral Interpretation* has a remarkably fine collection of modern selections. *Speech Quality and Interpretation* is the product of many years of teaching. *Reading to Others* is attractively presented and printed.

Although they are not widely known, Millett,[9] Cooper,[10] and Hollister[11] are much liked by some teachers. *Reading Poetry*, designed for an unconventional class in English, concentrates on a limited number of unusually stimulating poems and thus utilizes, in effect, the intensive-study approach of interpretation, a fact which undoubtedly heightens its values for an advanced class. *Preface to Poetry*, also best for an advanced class, is written in a particularly pleasing style. It gives insight into poetry as an art. The chapter on the criteria for judging literature and the chapters discussing the characteristics of bad, good, and great literature are especially useful. *Literature for Oral Interpretation* is largely a collection of selections, with a good introductory statement of philosophy.

Other favorites are Cunningham,[12] Clark and Babcock,[13] and Johnson.[14] These three books were not included on the "available" list to be ranked, since they did not appear in *The Publishers' Trade List Annual, 1951*, and *Books in Print, 1951*.

The newest contribution, *Oral Interpretation* by Charlotte Lee,[15] is reviewed immediately following this essay. It will prove to be a valuable contribution to the texts in interpretation.

The inclusion of Millett and Cooper indicates that some teachers of interpretation are using books written for courses in departments of English. Similar books mentioned in response to the question about "other favorites" were Brooks and Warren,[16] Brooks, Purser,

[4] Lionel Crocker and Louis M. Eich, *Oral Reading* (New York, 1947).
[5] Cornelius C. Cunningham, *Making Words Come Alive* (Dubuque, 1951).
[6] Marie Compere, *Living Literature* (New York, 1949).
[7] Jane Herendeen, *Speech Quality and Interpretation* (New York, 1946).
[8] Argus John Tressider, *Reading to Others* (Chicago, 1940).
[9] Fred B. Millett, *Reading Poetry* (New York, 1950).
[10] Charles W. Cooper, *Preface to Poetry* (New York, 1946).
[11] Richard D. T. Hollister, *Literature for Oral Interpretation* (Ann Arbor, Mich., 1929).
[12] Cornelius C. Cunningham, *Literature as a Fine Art—Analysis and Interpretation* (New York, 1941).
[13] S. H. Clark and Maud May Babcock, *Interpretation of the Printed Page* (New York, 1940).
[14] Gertrude E. Johnson, *Modern Literature for Oral Interpretation* (New York, 1921).
[15] Charlotte I. Lee, *Oral Interpretation* (New York, 1952).
[16] Cleanth Brooks and Robert Penn Warren, eds., *Understanding Poetry*, rev. ed. (New York, 1938).

and Warren,[17] Drew,[18] Daniels,[19] Untermeyer,[20] and Smith.[21] Additional recommendations are listed under Anthologies.

Anthologies

In the past, teachers have often used selections, usually dramatic, that were thought to be "especially good for oral presentation." Frequently the teacher assigned specific selections or permitted the student to choose from the selections within his text. Increasingly, teachers are convinced that the entire range of good literature is suitable for oral interpretation. Essays, speeches, plays, short stories, ballads, and lyrics are found to be challenging when properly approached. The library's resources are explored, and the world of literature is discovered. The limited anthology usually found in the text is less attractive except as material for exercises. Many teachers, however, still prefer the convenience and familiarity of student-owned anthologies; those most frequently recommended to accompany texts in interpretation are Untermeyer,[22] Williams,[23] Heilman,[24] Schorer,[25] Van Doren,[26] Farma,[27] Chapin and Thomas,[28] and Friar and Brinnin.[29]

Voice and Articulation Improvement

Teachers of speech recognize interpretative reading as one of the best approaches to the development of desirable vocal and articulatory habits. Although improvement in speech techniques occurs as an accompanying or incidental result of the interpretative process, a more direct approach combining an accurate knowledge and understanding of the process of speech production with direct practice of specific exercises is sometimes helpful. Therefore most of the texts include special exercises, a chapter, or even a section, directly concerned with voice and articulation improvement. They attempt to summarize the knowledge of voice science and usually present a collection of strongly mechanical exercises. Some teachers, believing this treatment to be inadequate, either omit it entirely, or substitute the instruction offered by Anderson,[30] Fields and Bender,[31] or Fairbanks[32]—especially when no separate course in Voice and Articulation is offered. The scientific and mechanical points of view thus continue to find a place.

Art, Aesthetics, Literary Criticism

Good teachers of interpretation have been aware of the values of the art of literature and their responsibility to enhance these values through interpreta-

[17] Cleanth Brooks, John T. Purser, and Robert Penn Warren, *An Approach to Literature*, rev. ed. (New York, 1947).

[18] Elizabeth A. Drew, *Discovering Poetry* (New York, 1933).

[19] Earl Daniels, *The Art of Reading Poetry* (New York, 1941).

[20] Louis Untermeyer, *The Forms of Poetry*, rev. ed. (New York, 1942).

[21] Harry James Smith, *The Reading of Poetry* (Cambridge, Mass., 1939).

[22] Louis A. Untermeyer, ed., *Treasury of Great Poetry* (New York, 1942); *A Critical Anthology: Modern American and Modern British Poetry*, combined ed. (New York, 1942).

[23] Oscar Williams, ed., *A Little Treasury of American Poetry* (New York, 1948); *A Little Treasury of Great Poetry: English and American, from Chaucer to the Present Day* (New York, 1947); *A Little Treasury of Modern Poetry: English and American*, rev. college ed. (New York, 1950).

[24] Robert B. Heilman, ed., *Modern Short Stories* (New York, 1950).

[25] Mark Schorer, ed., *The Story: A Critical Anthology* (New York, 1950).

[26] Mark Van Doren, *Introduction to Poetry* (New York, 1951).

[27] William J. Farma, *Prose, Poetry and Drama for Oral Interpretation* (New York, 1930); second series (New York, 1936).

[28] Elsa Chapin and Russell Thomas, *A New Approach to Poetry* (Chicago, 1929).

[29] Kimon Friar and John Malcolm Brinnin, *Modern Poetry: American and British* (New York, 1951).

[30] Virgil A. Anderson, *Training the Speaking Voice* (New York, 1942).

[31] Victor A. Fields and James F. Bender, *Voice and Diction* (New York, 1949).

[32] Grant Fairbanks, *Voice and Articulation Drillbook* (New York, 1940).

tive reading. Teachers with less understanding have concentrated on the skills of interpretation for the purpose of "putting on a show." Now more than ever the teacher is concerned with art and its function. He is more aware of the interrelations and basic similarities of all the fine arts. Philosophy and criticism combine to give greater awareness of purpose and value. Many references could be given. A few are listed below.[33]

In the Reference and Magazine Rooms

Teachers of interpretation generally agree that a student must understand a selection before he can project or express it. They do not agree as to what constitutes an "understanding." Traditionally the English faculty has been accused of making an analytical-historical approach that *talked about* the literature without providing the vital experience that the literature itself could offer. Thomas and Brown[34] represent the extreme reaction against that point of view; they print poems without the name of the author or notes (one can find these in the back of the book). This attitude pleases teachers of speech who believe that each selection contains within itself all that is necessary for satisfactory understanding. Others believe, however, that a middle position between the two extremes is best. These teachers agree that although the aesthetic experience of the selection is the important fact, and some selections can "speak to the condition" of the reader without further background study, other selections can be understood or are made more deeply meaningful only after extensive study and investigation of the poem, its author, and its background. A superficial background study may be worse than none, but part of a teacher's job is to avoid superficiality.

During the past twenty-five years literary criticism has developed intensive analyses of individual works of literature. Properly used, these analyses may be helpful, and they suggest a scholarly contribution that the oral interpreter is particularly well equipped to make. *The Explicator*, published eight times a year, prints a selection on one page and an explication on the opposite page. Subsequent issues often carry additional or varying responses. *Poetry Explication*, by George Arms and Joseph M. Kuntz, is a checklist that will aid the student in locating explications for poems of not more than five hundred lines.

The student may go directly to the card catalog for anthologies and studies arranged according to authors, types, and periods of literature. He should also consult the listings for criticism, aesthetics, and art. He can find newer authors, trends, and ideas through investigation of the standard indexes, of which the most useful are the *Reader's Guide*, *International Index*, *Education Index*, *New York Times Index*, *Annual*

[33] Lascelles Abercrombie, *Toward a Theory of Art* (London, 1926); Cleanth Brooks, *The Well Wrought Urn* (New York, 1947); R. W. Brown, *The Creative Spirit* (New York, 1925); Hiram Corson, *The Aims of Literary Study* (New York & London, 1895); John Dewey, *Art As Experience* (New York, 1934); June Downey, *Creative Imagination* (New York, 1929); Louise Dudley, *The Study of Literature* (New York, 1928); Max Eastman, *The Literary Mind* (New York, 1935); T. S. Eliot, *Selected Essays 1917-1932* (New York, 1932); William Empson, *Seven Types of Ambiguity*, 2nd ed., rev. (London, 1947); Hoxie Neale Fairchild, *An Approach to Literature* (New York, 1931); Edward H. Griggs, *The Philosophy of Art: The Meaning and Relations of Sculpture, Painting, Poetry and Music* (New York, 1918); Charles W. Moulton, ed., *Library of Literary Criticism* (Buffalo, New York, 1901-03); I. A. Richards, *Practical Criticism* (New York, 1930); I. A. Richards, *Principles of Literary Criticism*, 5th ed. (New York, 1934); Louise M. Rosenblatt, *Literature as Exploration* (New York, London, 1938); Robert Wooster Stallman, ed., *Critiques and Essays in Criticism 1920-1948* (New York, 1949); Rene Wellek and Austin Warren, *Theory of Literature* (New York, 1949).

[34] Charles Wright Thomas and Stuart Gerry Brown, *Reading Poems* (New York, 1941).

Magazine Index and the annual bibliographic issue of *PMLA*.

Other helpful references are *Granger's Index of Poetry* and the *Supplement*, arranged according to authors, subjects, titles, first lines, seasons, and special days; Firkins, *Index to Short Stories;* Modern Humanities Research Association *Annual Bibliography of English and American Literature; Cambridge Bibliography of English Literature; The Oxford Companion to American Literature;* Brucken's *Subject Index to Poetry;* and Brewton's *Index to Children's Literature*.

Brief biographies can be found in F. B. Millett, *Contemporary American Authors;* W. J. Burke and W. D. Howe, *American Authors and Books;* S. J. Kunitz and H. Haycroft, *Twentieth Century Authors;* and the *Dictionary of National Biography*, the most important reference work on British notables.

Among the helpful general references are C. W. Moulton, *Library of Literary Criticism of English and American Authors from 680 to 1904; Literary History of the United States;* E. C. Brewer, *Readers' Handbook of Famous Names in Fiction;* L. G. Leary, *Annotated Subject List of Articles on American Literature Appearing in Current Periodicals;* and William D. Adams, *Dictionary of English Literature. The Readers' Encyclopedia*, by William Rose Benet, includes brief articles on writers and philosophers of all nations, periods, literary schools and movements, with a primary emphasis on British and American poetry.

Backgrounds

Many of the preceding references serve chiefly to guide the student in his search for understanding and skill. To participate intelligently in current developments the teacher will also need to know the source materials of the field. This will require acquaintance with recent and current sources and with older classics.

Although a complete history of interpretation has yet to be written, progress is being made. Margaret Robb's *Oral Interpretation of Literature in American Colleges and Universities* outlines the history of teaching methods beginning with the English elocutionists of 1760. This helpful work introduces a wealth of references, and suggests the vast opportunities for further research.

The most complete single reference source is Thonssen and Fatherson, *Bibliography of Speech Education*, with its recent *Supplement* covering works to 1949. For references concerning current research, see Knower's "Index of Graduate Work in Speech and Drama" and Dow's "Abstracts of Theses in the Field of Speech and Drama," included annually in *Speech Monographs*. For current research in literature see *Research in Progress in the Modern Languages and Literatures* published by the Modern Language Association. Other professional sources that represent current thought are the regional journals of the Western, Southern, and Central States Speech Associations; the journals of AETA and ASHA; and the SAA journals: *QJS*, *Speech Monographs*, and *The Speech Teacher*. The *English Journal* and the *College English Journal* frequently have helpful articles, as do the *Journal of Educational Research*, and *School*, secondary edition. Recent research focusing on reading (mostly silent) in the elementary schools may be found in the journals of education. See, for example, *Proceedings of the Annual Conference on Reading*, Vol. XIII, "Promoting Growth Toward Maturity in Interpreting What is Read." *Psychological Abstracts* will help one keep abreast of important contributions from the area of psychology. For pertinent

books on the nature and processes of language and communication see Jon Eisenson, *Psychology of Speech* and Kimball Young, *Social Psychology*. A subscription to *The Saturday Review of Literature* will keep one informed of current developments in literature.[35] Some teachers will also want the book review section of the New York *Times* or *Herald-Tribune*.

The textbooks of the recent past are valuable to the teacher who wishes to maintain balance and perspective. Many teachers consider *Foundations of Expression, Imagination and Dramatic Instinct*, and *The Province of Expression*, by S. S. Curry, to be as significant now as when they were written. The same is true for Hiram Corson, *The Voice and Spiritual Education;* John B. Kerfoot, *How to Read;* and S. H. Clark, *Interpretation of the Printed Page*. Other texts the teacher may want to have in his personal library are Margaret P. McLean, *Oral Interpretation of Forms of Literature;* Algernon Tassin, *The Oral Study of Literature;* Lee Emerson Bassett, *A Handbook of Oral Reading;* A. E. Phillips, *Natural Drills in Expression;* Rollo Anson Talcott, *The Art of Acting and Public Reading;* W. B. Chamberlain and S. H. Clark, *Principles of Vocal Expression;* Charles W. Emerson, *Evolution of Expression;* R. I. Fulton and T. C. Trueblood, *Practical Elements of Elocution;* J. E. Murdoch and William Russell, *Orthophony or Vocal Culture;* Erastus Palmer and L. W. Sammis, *The Principles of Oral English;* William Russell, *The American Elocutionist;* E. D. Shurter, *Public Speaking: A Treatise on Delivery with Selections for Declaiming*. Gertrude Johnson's *Studies in the Art of Interpretation* is not a textbook, except for seminars, but a stimulating collection of journal articles that reflect the thinking of recent and contemporary leaders.

During the recent past, the field of interpretation has also received important contributions from psychology, physics, and physiology. In his *Philosophy of the Human Voice*, James Rush brought science to the study of voice, thus permitting physical analysis of the characteristics of vocal expressiveness. Alexander Melville Bell, in *The Principles of Elocution* and other writings, called attention to the hearing mechanism as an integral part of the speech process and contributed a strong link in the evolution of methods of teaching based upon physiology. Charles Darwin developed new and valuable concepts in *Expression of Emotion in Man and Animals*. In *Principles of Psychology*, William James was essentially successful in establishing the concepts and experimental techniques of the new science of psychology; speculative contemplation gave way to direct observation. From these beginnings, areas such as interpretation are slowly developing techniques for testing their theories and methods. In *Behaviorism* John B. Watson provided a concept that has suggested a technique for "getting into" a selection. By exploring human motivation, Sigmund Freud and the developers of "dynamic psychology" have opened new avenues for the understanding and interpreting of literature. The dynamic theories, with the broader concepts of Gestalt psychology, have disclosed new vistas of understanding that will doubtless contribute to the teaching of interpretation.

We know that speech consists of *vocal*, *visual*, and *verbal* factors. Voice science has begun to clarify some of the mys-

[35] *SRL* also gives information on phonograph recordings, recording and reproduction equipment, and developments in TV, radio, cinema, music, and the graphic arts. The best list of phonograph recordings for use in speech classes can be found in the *Educational Theatre Journal*, I (October 1949).

teries of the vocal aspects of speech and to refute some of the fallacies. Perhaps someone who does not know that "it can't be done" will further our knowledge of the visual factors. Because little is known of this important aspect of communication, a tendency is shown to ignore or actively to oppose any direct attempts to teach techniques, especially in the area of physical action. François Delsarte's emphasis upon movement and gesture is important in the history and in the future of interpretation. One might begin work in this area with Claude L. Shaver's Ph.D. dissertation (Wisconsin), "The Delsarte System of Expression as Seen Through the Notes of Steele Mackaye." In 1933 W. H. Blake contributed *A Preliminary Study of the Interpretation of Bodily Expression* for the Teachers College Contributions to Education, New York. Edith Sears translated (1927) Charles Aubert's *The Art of Pantomime*. An older work on gesture is Albert M. Bacon, *A Manual of Gesture*, based upon the still older *Chironomia* by Gilbert Austin. Two texts for classroom use are T. Earl Pardoe, *Pantomimes for Stage and Study*, 1931; and E. A. Alberti, *A Handbook of Acting Based Upon the New Pantomime*, 1934. The best recent research in this area has been carried on in departments of psychology, and reports will be found in the professional literature. Except in acting, analyses of the symbolism of muscle activity have not received major attention; but increasing interest may be anticipated in such analyses.

The verbal rhetorical aspects of speech have received the greatest share of attention in ancient and modern times. Words have been fascinating both to philosophers and to poets; and since words can be printed, they have gained recognition out of proportion to the other aspects of speech. The skillful writer uses words to modify words in his attempt to communicate his ideas and feelings accurately; in speech, on the other hand, the more primitive "languages" of tones and actions modify meanings with amazingly subtle complexity. The study of delivery was the key that opened the door to the development of departments of speech in the modern educational systems. Our heritage in elocution is important and worthy of the study necessary to a full understanding of it.

At the beginning of the modern era of education, two important contributors to the interpretative area were Thomas Sheridan and John Walker. Sheridan's ideas can be found in *A Course of Lectures on Elocution* and *Lectures on the Art of Reading*. Walker's contributions are available in *Elements of Elocution, Hints for Improvement of the Art of Reading, The Melody of Speaking Delineated*, and *The Rhetorical Grammar*. A knowledge of the beginnings of the "natural" and "mechanical" approaches to interpretation will help a teacher understand some of today's basic problems.

The modern era in speech and education is built upon the classics of ancient Greece and Rome. Interpretation finds its forebears in ancient poetic and rhetoric. The ancient attitudes and controversies on *pronuntiatio* were similar to those of the present day. The *Poetics* and other works by Aristotle indicate that this great philosopher recognized delivery as important in terms of audience reaction, even though he did not regard it as an elevated subject of inquiry. Thus began the lasting arguments between the thinkers and the doers: The critics have ever belittled the art of the performers, who did not bother to analyze and record their knowledge. The minstrels and actors were quite as important forebears of interpretation as were the orators; but since the perform-

ers did not leave good records, the philosophers are today the major source of information about theory and practice in the past. Quintilian's *Institutes of Oratory* summarized the educational methods and concepts of the classical periods of Greece and Rome. Ancient literary criticism may be pursued through the work of Longinus, *On the Sublime,* and Horace, *Epistle to the Pisos.* These and other examples of literary criticism may be found conveniently in *The Great Critics,* compiled by J. H. Smith and E. W. Parks.

The preceding references suggest the depth and breadth of the area of interpretative reading. They also suggest that the scientific, practical, and artistic areas of speech are closely related. They are all basically concerned with more effective communication, the means by which man may better understand himself and his world.

ORAL INTERPRETATION. By Charlotte Lee. New York: Houghton Mifflin Company, 1952; pp. xii+580. $3.50.

Oral Interpretation is an important contribution to the literature of interpretation. Written with a fresh approach, it emphasizes the philosophy of literary criticism as well as the technique of oral communication from the printed page.

The text is divided into four parts. Part One presents such basic principles as voice development, use of body, selection and evaluation of material, and analysis, preparation, and presentation of material. This part serves as an excellent background for the remainder of the book. Part Two considers non-dramatic prose. In this section an unusually thorough analysis of the structure of exposition, description, and narration is presented.

In this reviewer's opinion, Part Three, The Interpretation of Drama, is Miss Lee's most significant contribution. This section deals with the esthetics of interpretation. Miss Lee writes in the Preface, ". . . an attempt has been made to face squarely some of the tricky technical problems which arise in the interpretation of drama." This aim has been accomplished with utmost astuteness; at no time does the author become dogmatic. A discussion of the creation and interpretation of character has long been neglected in the literature. Now it has been written in a straightforward manner that should serve as an excellent guide to the beginner as well as to the advanced student of interpretation. It may also serve as a rein to the elocutionist. The author has wisely anticipated possible questions and answered them in advance.

Part Four, The Interpretation of Poetry, almost becomes atomistic in its approach. The detail is relieved by the emphasis placed on creative reading and the use of imagination. The author states that the final performance includes "the reader's subjective response and appreciation guided and controlled by his objective analysis. And always, the poet's intent must be the final and irrefutable guide." The book concludes with a brief history of theories of interpretation.

Oral Interpretation offers a careful analysis of prose, drama, and poetry. The selections included are new and constitute a good anthology. A well organized, comprehensive, and altogether superior text, this book might well serve the student of prosody as well as the student of interpretation.

JOHNNYE AKIN,
University of Denver

EMBATTLED MAIDEN: THE LIFE OF ANNA DICKINSON. By Giraud Chester. New York: G. P. Putnam's Sons, 1951; pp. 307. $4.00.

In 1864 when Anna Dickinson addressed Congress on "Words for the Hour," five hundred seats on the floor were required for the gallery overflow. She was a woman, only twenty-one, less than five feet tall; but her lowest tones reached the farthest corner and held the rapt attention of distinguished statesmen. They cheered her plan of victory, applauded her bold criticism of President Lincoln even as he sat in the audience, and hailed her as a Joan of Arc. Following the war, Redpath booked her on the public platform along with Emerson and Dickens. Of her, James B. Pond said, "only Gough and Beecher rivalled her as a lyceum favorite." When she "brought tears to my eyes," Wendell Phillips asked her, "Why cannot I make an audience cry as you do?" to which she gave the penetrating reply: "Because, Mr. Phillips, you never cry yourself." Her lectures grossed $23,000 a year. Political leaders sought her influential voice. She was, said the *New York Daily Graphic,* "the most talked-about woman in America."

Then Anna Dickinson disappeared. She did

not die. Like MacArthur's old soldier, she just faded away. With surprise we learn that she had lived on, unnoticed and forgotten, until 1932. In that year, at the age of 90, the body died of this woman who had faded away half a century before.

This is a book about that phenomenon, and Giraud Chester has done it full justice. Even in Anna's swift rise we see the gathering of forces that destroyed her. Through Chester's skillful portrait we see her as a genius who dealt in invective instead of reason, in name-calling instead of measured judgment. She was a product of the Age of Hate; tragically for her as the era of the Bloody Shirt drew to a close, invective was no longer a source of fame or profit—and she lacked other adequate resources.

Chester handles his materials well. He is immune to the disease of admiration. Nor does he use the book to promote political views. Rather he writes with sympathy and understanding, yet also with measured historical judgment.

Anna Dickinson is especially fortunate that her biographer knows the history and tradition of speechmaking and the science of persuasion. None other could have assessed so well her place in history or explained her rise and fall with so sure a touch. It was for this, of course, that she held on to all those records of her life, records that she alone possessed, during the half-century between the death of fame and the death of body.

W. Norwood Brigance,
Wabash College

THE POLITICAL THEORY OF JOHN C. CALHOUN. By August O. Spain. New York: Bookman Associates, 1951; pp. 306. $3.50.

JOHN C. CALHOUN, SECTIONALIST, 1840-1850. By Charles M. Wiltse. Indianapolis: Bobbs-Merrill Co., 1951; pp. 592. $6.00.

Dr. Spain's book is a dissertation in political science completed at Yale University in 1937. It contains nine chapters, a lengthy bibliography, and an index. There are four basic divisions: Life of Calhoun, Background of State Rights Doctrine, Society and Government, Summation and Appraisal. Based primarily on Calhoun's "Disquisition on Government" with some references to his speeches, this work contains as clear and detailed an analysis of the "Cast Iron Man's" political philosophy as has appeared in print. Dr. Spain has drawn together the background of the State Rights Doctrine, high-lighting the several sources and precursors of the doctrine as well as indicating how Calhoun's inexorable logic carried the doctrine to its ultimate position in American government. From the base thus established, the problems of society and government, liberty versus authority, concurrent majorities, sovereignty, nature of the Union, and defense of slavery—all pillars in Calhoun's philosophy of government—are concisely, but not simply explained.

In the final chapter of his book, Dr. Spain argues that the decentralization of governmental power as illustrated by the growing autonomy accorded the several British Dominions, the cultural autonomy permitted the national groups in the USSR, regionalism in France, and the regional compacts among several states in this country are all applications of Calhoun's basic philosophy of government. The author suggests that a similar application to our current problems involving the agrarian-industrial disputes, particularly as these disputes involve representation in state and federal governments, might be fruitful.

John C. Calhoun, Sectionalist is the third and last volume of a monumental and scholarly biography of the great Carolinian. It opens with a description of the Whig and Democratic Convention held in Baltimore in 1840 and closes with an evaluation of Calhoun as a man. In that decade the great Carolinian made his last bid for the Presidency; aided in settling both the Texas and the Oregon questions as Secretary of State; fought unsuccessfully the growing centralization of government, the increase in tariffs, the surging variety of attacks upon the South's peculiar domestic institution, slavery; and set down his theory of government in two great political documents, the *Disquisition on Government* and *Discourse on the Constitution and Government of the United States*.

Dr. Wiltse has traced meticulously the flow of the main streams, cross current undertows, and eddies of those forces which Calhoun attempted both to meet and to serve within the limits of his undoubted great ability. Few will have the courage, the tenacity, or the ability to search so thoroughly or follow so well the multiplicity of events through which Calhoun moved and lived. Admiration of thorough scholarship and careful documentation, however, must not blind us to defects which should be noted. Although frequent references to many of Calhoun's speeches may be found, the rhetorical critic will search in vain for references to the Carolinian's speaking or to the effects of the speeches upon

America or the world. So far as may be determined, Dr. Wiltse is virtually unaware of the need for rhetorical criticism in the biography of an orator.

This reviewer discovered that it was difficult to write about Calhoun's speeches and writings without falling into the style employed by the Great Carolinian. Parrington and Beard have managed that; Dr. Spain did not. *The Political Theory of John C. Calhoun* is not easy reading but neither is the "Disquisition" or Calhoun's speeches.

Biography which seeks to relate a man and his times is most difficult. Dr. Wiltse has met his task well; yet some readers may ask whether he has not paid too much attention to history and politics and not enough to Calhoun himself. But the book is well written, crammed with facts and interpretations; and those whose rhetorical interests lie in the first half of the nineteenth century are well advised to read all three volumes carefully.

HERBERT L. CURRY,
Central Michigan College of Education

DRED SCOTT'S CASE. By Vincent C. Hopkins. New York: Fordham University Press, 1951; pp. ix+204. $4.00.

After the Supreme Court decision in the case of Dred Scott *v.* John F. A. Sanford, the Washington *Daily Union* declared that "if the sectional question be not now settled, then we may despair of the republic," but the New York *Tribune* pronounced the decision "to be entitled to just so much moral weight as would be the judgment of a majority of those congregated in any Washington bar-room." "The press, the pulpits and politicians," writes Professor Hopkins, "took up the war of words where the judges had left it." Except for one short chapter which summarizes the Senate speeches of Seward and Benjamin and the Lincoln-Douglas debates as they dealt with the Dred Scott decision, however, this book is primarily concerned with the legal arguments presented by counsel and court. As a study within these limits, Professor Hopkins has written a scholarly volume, definitive and interesting. The student of the history of American public address will be grateful for *Dred Scott's Case*, but he will have to go beyond it to understand the public and political reaction to the Court's decision and its impact upon the history of the period.

J. JEFFERY AUER,
Oberlin College

THE INSTITUTIO ORATORIA OF MARCUS FABIUS QUINTILIANUS WITH AN ENGLISH SUMMARY AND CONCORDANCE. By Charles Edgar Little. Nashville, Tennessee: George Peabody College for Teachers, 1951; 2 volumes; pp. 346; 286. $6.00.

Charles Edgar Little, Professor of Classical Language at George Peabody College for many years, completed the writing of the present volumes in May, 1942. Prior to Professor Little's death in 1945 they remained unpublished. Now posthumously George Peabody College has sponsored the publication as a fitting memorial to a faithful teacher who served at Peabody for fifty years.

Volume I is an English summary of the *Institutes* based upon the Latin text of Butler (as published in Loeb Classical Library, Cambridge, Mass.: Harvard University Press, reprinted in 1936). Only in Books I, II, X, and XII is the Latin text interspersed in the summary. Many of the digressions and the endless examples of the original are omitted. A rough comparison reveals that the Little summary is presented in about one fifth the space used by the Butler translation. The style is direct and readable. For persons not interested in a detailed analysis of Quintilian this summary should prove adequate; the less advanced student will often find it more readable and probably more useful than longer translations.

Professor Little held that his "distinctive contribution" was Volume II, planned to give an understanding "of Quintilian's actual values for his own generation and the possible values for our modern world." The book is somewhat more than a concordance in the narrow sense, for it includes chapters on Quintilian's life and career, on his writings, on his influence, on extant manuscripts and editions of the *Institutes*, on his place in education, and on memory. The concordance proper, the major portion of the book, is organized under the following headings: (1) "Education," (2) "Quintilian As a Manual of Rhetoric," (3) "A Reader's Guide to the Best Authors [writers mentioned in the *Institutes*]," and (4) "Moral Duties of the Orator." As the titles suggest, there is much here that will interest the student of rhetoric. Professor Little has made a real contribution to those who seek to understand Quintilian.

These volumes are especially welcome because of the unavailability of the Watson translation (in the Bohn Library) and the more re-

cent H. E. Butler translation (in the Loeb Classical Library) which is currently out of print.

WALDO W. BRADEN,
Louisiana State University

THE ART OF CLEAR THINKING. By Rudolph Flesch. New York: Harper & Brothers, 1951; pp. ix+212. $2.75.

Readers of the popular *The Art of Plain Talk* will find in this new book by Flesch all of those qualities that made his first book so popular. It is stimulating, highly readable, and packed with entertaining and instructive illustrations drawn from many fields. The author's purpose is to "assemble certain known facts about the human mind and put them in plain English," as a practical "self-help" book for those who want to improve their thinking. In this aim Flesch is highly successful.

The twenty-one brief chapters divide naturally into five major divisions. They are: (1) first principles of clear thinking, (2) language, (3) the more formal aspects of logic, fallacies, and legal thinking, (4) the creative process, and (5) a summary and application of the principles discussed.

Flesch's dissatisfaction with formal logic would be accepted by most students without quarrel; but his chapters on "Why Argue?" and "How Not to be Bamboozled" will cause many to dissent. Flesch condemns arguing and suggests that much of today's argument is pointless and reinforces old prejudices. The benefits of argument, i.e., discovery of hidden bias, mental flexibility, new insights and understanding, are only suggested. These points would seem to be worth more elaboration than he gives them. Admittedly the treatment must be brief in a book as short as this one, but the chapter does little to advance the principles presented in the book. Readers will be shocked at Flesch's over-simplification of the whole concept of fallacies. The statements "So What?" and "Specify" he suggests are basic tools for determining false reasoning. These are indeed workable principles in the examples Flesch uses, but only if the user starts with considerable knowledge of the subject under question. They are inadequate tools to place in the hands of a college freshman or the ill-informed generally.

Perhaps the most enjoyable feature of the book is the wealth of new and invigorating illustrations. Some may even complain that the book has too many illustrations, but few will fail to enjoy them. The style of writing is up to Flesch's high standards. It is easy, enjoyable reading that beckons the reader on. The rules, ideas, and suggestions of all kinds could be applied to the thinking habits of college students with gratifying results. In view of these admirable qualities the faults are minor. Readers will find this a most stimulating book.

SAMUEL V. O. PRICHARD, JR.,
State University of Iowa

THE ANATOMY OF PUBLIC OPINION. By Norman John Powell. New York: Prentice-Hall, 1951; pp. 619. $5.00.

The professed intention of the author of this textbook has been to stimulate the undergraduate reader to "think more adequately about the nature, operation, moulding and influence of public opinion." Broad definitions of *public opinion* and *propaganda* are formulated in the initial chapter, and the underlying concept of the text is announced: "Generalizations and data about public opinion and propaganda are generalizations and data about the structure and distribution of power and freedom in the community"—an assumption which foreshadows, if it does not justify, the descriptive-prescriptive treatment of material in subsequent chapters. These chapters consider, in turn, various methods of measuring opinion, the functions of pressure groups and opinion leaders, and the four major media of mass communications—the press, motion pictures, radio, and television. Final chapters are devoted to the mechanics of propaganda and to a consideration of the role of public opinion in a democracy.

In his chosen field of anatomy, Powell is no Gray. Students of public address will be disappointed, but not surprised, to find that the author fails to identify speechmaking as a vital organ in the structural make-up of opinion; and for this reason alone, they may find the book less useful than the comparable but somewhat more perceptive texts by Doob and Irion.

LELAND M. GRIFFIN,
Washington University

DESIGNED FOR LISTENING. By Seth A. Fessenden. Dubuque, Iowa: Wm. C. Brown Co., 1951; pp. viii+98. $1.75.

This speaker-listener workbook, a product of the communications program at the University of Denver, results from several years of effort to integrate instruction in listening with that in speaking, reading, and writing. It is based on the principle that we learn by doing and that we learn best when we are able to note how well we are doing. As Professor Fessenden writes in his preface, "The classroom becomes a learn-

ing laboratory in which the activities are both carried out and evaluated."

Several kinds of rating scales and charts are included in the text, and record-keeping becomes important. The student is required to do all the computational work, and close examination of the scales and charts reveals the wisdom of this requirement. Several minutes each day are devoted to recording achievement resulting from carefully assigned performances in speaking and listening.

Although many speech textbooks devoting a chapter to listening are on the market, this workbook is something of a pioneer in its primary attention to listening, with consideration of speech problems a secondary concern. The author emphasizes that listening is as difficult as speaking, and should be so approached; and that frequently we object to doing things because they are difficult, rationalizing our attitude by ignoring underlying values.

The first two chapters discuss listening proficiency and its measurement; the remaining eight chapters guide the student through classroom performances in "group activity," committee planning, panel discussions, sociodrama, problem-solving panels, oral reading, public speaking, and symposiums. Conscientious following of directions should provide evenly balanced and well-coordinated training in both listening and speaking.

This workbook should be useful in communication courses, and with adaptation, to courses in speech fundamentals. Its brevity makes it appear better adapted to schools operating on a quarter rather than on a semester basis.

RALPH G. NICHOLS,
University of Minnesota

THE NEW WAY TO BETTER HEARING. By Victor L. Browd, M.D., with an Introduction by Robert West, Ph.D. New York: Crown Publishers, Inc., 1951; pp. 226. $3.00.

"Auditory training," referring to training of the latent hearing ability of the hard of hearing, is a familiar tool to the clinical audiologist. In *The Acoustic Method*, written in 1939, Max Goldstein, an eminent St. Louis otologist, described techniques for training the residual hearing of children considered to be deaf. World War II saw the development of auditory training procedures for use by the hard of hearing with or without hearing aids in military aural rehabilitation centers. Since the war, such trained speech and hearing clinicians as Mary Wood Whitehurst, Jean Utley, and Eleanor C. Ronnei have written textbooks in the field of auditory training. Now Dr. Victor C. Browd, another otologist interested in the rehabilitation of the acoustically handicapped, presents in *The New Way to Better Hearing* a system of auditory training called "Hearing Reeducation." Dr. Browd tosses off in two brief paragraphs all previous work in the field of auditory training and declines to acknowledge any indebtedness to his predecessors or contemporaries by so much as a single footnote or a single bibliographic reference.

It is surprising to find an eminent practicing otologist writing positively and unequivocally about the certainty of improving hearing through a ten-minute-a-day, five-day-a-week regime of drill work under the direction of any adult who is interested enough to help. This book is definitely written to appeal to the masses of hard of hearing, to appeal to their desire for a "magic" solution to their hearing difficulties. Dr. Browd's repeated insistence that his method is new and superior is calculated to arouse the enthusiasm of people who have given up hope that a magic solution will ever be found.

The basic principles of Browd's "Hearing Reeducation" are: (1) All hard of hearing individuals possess "unused and hidden hearing power" that can, through "Hearing Reeducation" be freed and converted to useful hearing. (2) The hard of hearing individual must be "conditioned" to various hearing situations he will encounter daily. (3) Since familiarity with sounds lessens difficulty, the hard of hearing patient must be taught to distinguish sounds. Says Browd, "When he knows what he is hearing, he will hear well."

The lesson plans employed to retrain the patient's hearing are soundly conceived and developed. There is much of value in the auditory training procedures Browd describes. Some will be surprised at his idea that "Hearing Reeducation" must exclude lipreading; many audiologists will raise an eyebrow at his advice that a type of earpiece which can be concealed is most desirable. Few will argue, however, with the lesson materials Browd presents.

That Dr. Browd felt it necessary to announce his "discoveries" of the advantages of auditory training with the ballyhoo of a patent medicine salesman is exceedingly regrettable.

HAYES A. NEWBY,
Stanford University

MOTOR PHONETICS: A STUDY OF SPEECH MOVEMENTS IN ACTION. By R. H. Stetson. (Revised edition). Oberlin: Oberlin College, 1951; pp. xi+212. $3.50.

Motor Phonetics (1928) presented the late Professor Stetson's view that the syllable—a physiological entity—represented the basic unit in speech. He developed this thesis further in *Bases of Phonology* (1945) and prior to his death (1950) completed a revision of *Motor Phonetics*. Students of phonetics are fortunate to have this legacy. The earlier edition included evidence about the movements of speech gained by kymograph recordings of changes in pressures during speech. The revision includes additional materials obtained through oscillograph methods. The experimental techniques are spelled out in detail in Chapter II. The materials read by Professor Stetson's subjects were largely "made" stimuli: monosyllables or phrases involving double consonants or shifting syllabification like topic *vs.* top pick, top egg *vs.* top peg, unknown *vs.* unown, I do *vs.* I'd do, I'm Ike *vs.* I'm Mike, an aim *vs.* a name, a nice house *vs.* an ice house. Stimuli, particularly monosyllables, were read repetitiously with differing rates and accents. The results are reported in 122 figures. Most of the figures include more than one kind of information: lip movement, air pressure within or outside the mouth, in the trachea, below the diaphragm (in the stomach); movements of the tongue, jaw, and larynx; action currents from the intrinsic muscles of the larynx, intercostal muscles, diaphragm, and abdominal muscles. The interpretation is presented under the headings, "Coordinations of the movements of speech," "Influence of the phonetic units on each other," "Classification of phonemes," "Stress and rate and their relation to the syllable and to the breath group," "The breath group in English dependent on the stress pattern of the words," and "Rhythm and the characteristic utterance of a language." Together, these chapters document a system of phonetics based on four types of syllables: a breath pulse (and vowel) that is released and arrested by chest muscles or a consonant. One or more syllables constitute a *foot* (attributable to an abdominal breath pulse). A foot or feet constitute a *breath group;* and thence to the *phrase* ("Thus the simplest utterance is of one breath group, consisting of a monosyllabic foot").

Motor Phonetics seems to include three kinds of information: (1) a set of painstakingly derived experimental results, (2) interesting argument ("In spite of its pretentions. . . . I.P.A. is an unsatisfactory collection of symbols") and (3) a collection of assorted interesting information in thirteen appendices, for example, "Speech with artificial larynx" (Appendix II), "Check list of English compound consonants" (Appendix XIII), historical sketches of phonetics and pointed refutations of static phonetics. Some readers may wish that Professor Stetson had also summarized his pioneering work with esophageal speech.

The points of view of *Motor Phonetics* are not "in the saddle" in either the classroom or the laboratory. They are sufficiently challenging, however, that one may expect other workers to carry on the interests and methodologies that Professor Stetson championed.

JOHN W. BLACK,
Ohio State University

PATHOLOGY OF SPEECH. By William R. Parker. New York: Prentice-Hall, Inc., 1951; pp. xiv+321. $3.25.

In the Preface, Parker states that his aim is to see the "whole" person, rather than merely the speech defect. His table of contents looks promising, too, with chapters on diagnosis and planning of therapy, voice problems, cleft palate, cerebral palsy, bulbar palsy, hearing loss, aphasia, delayed speech, articulatory difficulties, stuttering, and the use of bibliotherapy. The sections on bulbar palsy and bibliotherapy, and the discussion of esophageal speech represent relatively new contributions in a book of this type.

Since this is a brief book on an extensive and growing subject, we may excuse the brief discussion of causes of stuttering because the material on therapy is useful and somewhat different in approach. It is disturbing, nevertheless, to find only a short paragraph on the use of the case history in diagnosis, while a number of pages are devoted to Rorschach interpretations and sample responses on the Thematic Apperception Test. These projective techniques are scarcely to be used by the average speech correctionist. In the material on esophageal speech, over three pages of words containing vowels from Fairbanks' *Voice and Articulation Drillbook* are presented although only two pages are devoted to the general techniques of therapy. A number of pages are devoted to a sample non-directive interview, but only two pages are used to present a technique of group therapy for stuttering in which transference is encouraged. In the chapter on hearing losses, a number of group intelligence tests are mentioned, but the more useful individual performance tests (such as the Hiskey, Leiter, Arthur, and Ontario) are ignored.

The use of authority is sometimes puzzling. An authority is cited for the statement that the

vocal cords make 256 contacts per second at middle C, but no authority is cited for such a statement as: "Seven births in every 100,000 will result in cerebral palsy."

In short, although this book will have value for supplementary reading on certain problems, it is not comprehensive or consistent enough to use as a general text.

JOHN WILEY,
University of Nebraska

VOICE AND DICTION DRILLBOOK FOR STUDENTS IN SPEECH. By Lucia C. Morgan. Dubuque, Iowa: Wm. C. Brown Company, 1951; pp. 65. $1.50.

This drillbook, designed as a guide to the improvement of speaking habits, is specifically planned for a beginning course in voice and diction. The book is divided into two main sections: one on voice and the other on diction. Suggested readings are given in each section.

The section on voice discusses the characteristics of both desirable and undesirable speech and offers methods of achieving good voice production. Agreeable voice quality, optimum pitch, variety, sufficient energy, and distinct articulation are explained. This section includes evaluation sheets, one to be filled out by the student after he has made a recording and others for the evaluation of the speech of ten subjects. The next two chapters explain breath control and pitch control, and offer exercises designed to bring improvement in these areas. The last chapter in the section concerns the production of adequate voice quality; it suggests negative practice exercises as an aid toward control.

The drillbook correctly places emphasis on ear training for adequate control of voice and diction. In line with this emphasis, the section on diction presents the international phonetic alphabet as a medium for attaining distinct utterance and correct pronunciation. Through exercises in transcription the student is required to become well acquainted with the I.P.A. The characteristics of the three broad groups of regional speech—eastern, southern, and general American—are presented and amplified by assignments for I.P.A. transcription. Exercises illustrate common ways in which pronunciation deviates by addition, omission, or substitution. Finally, drill is provided in word lists and tests of articulation and pronunciation.

This voice and diction drillbook appears to be a helpful guide. It could well be used in courses for students with minor speech deviations or foreign language background.

D. KENNETH WILSON,
Washington University and
Central Institute for the Deaf

A HISTORY OF THE AMERICAN THEATRE (1700-1950). By Glenn Hughes. New York: Samuel French, 1951; pp. xiv+562. $5.00.

In a volume which the dust cover refers to as one of "popular price," Professor Hughes has skillfully compressed two hundred and fifty years of American theatre into something like twice as many pages. Most of the important events and figures since 1700 manage to get a listing somewhere in the *History*—from John Henry to John Barrymore, from the Hallams to the Shuberts, from William Dunlap to Arthur Miller. The author acknowledges relatively heavy indebtedness to Odell, to Quinn, to Burns Mantle, and to Coad and Mims.

As those familiar with Professor Hughes's earlier *Story of the Theatre* would expect, the present volume is decidedly readable. It is chatty, informal, informative. It is long on dates and names and titles and other details, though a bit short on historical interpretation or evaluation. The treatment—roughly chronological—varies with the subject matter and the period and shifts its focus from events to personalities to plays, and back again. After 1900, details are grouped decade by decade, with fairly consistent coverage of plays, playwrights, and stars; and, in later years, of such phenomena as ANTA, the "new" designers and critics, and the theatre's economic troubles.

There are a score or more of illustrations, a selected bibliography, and a lengthy index of names and play titles.

H. D. ALBRIGHT,
Cornell University

THE GOLDEN AGE OF THE NEW ORLEANS THEATER. By John S. Kendall. Baton Rouge: Louisiana State University Press, 1952; pp. 624. $8.00.

In the annals of nineteenth-century American theatrical history the names of the St. Charles Theatre and Placide's Varieties have long been colorful. At last the complete story of these and other English-speaking theatres in the Louisiana capital has been told by John S. Kendall, emeritus professor of Spanish at Tulane University and former member of the editorial staff of the New Orleans *Picayune*. The story of the New Orleans theatre is traced in detail from its in-

cipiency to 1876, when the decline of the stock company became evident in all American cities. The final chapters of the book contain a less detailed account of activities at the St. Charles and the Academy of Music through those last perilous years before the theatrical syndicate finally won supremacy. No attempt is made to include the history of the French theatres.

Among the outstanding contributions of the book are the accounts of the careers of the pioneer theatrical managers: James Caldwell, Sol Smith, Noah Ludlow, Ben DeBar, and Thomas Placide, all of whom participated significantly in the perpetuation of drama in the city. The long list of stars who attracted large audiences for almost three quarters of a century includes the same names that headed the theatrical bills at the Park and Chatham in New York, the Boston Museum, and theatres in countless other American cities in the South and Mid-West and later the Far West. Mr. Kendall pauses frequently to present biographical sketches of these actors.

The student of American history will also be interested in the fine descriptions of the physical theatres and in the vicissitudes of theatrical activities in times of epidemics, financial panics, fires, and war.

The problem of organization in a book of this scope is difficult. The thread of the narrative is frequently lost in the interpolated sketches and anecdotes concerning individual actors. Background materials for theatre policies of the period, sometimes at the beginning and sometimes at the end of a theatrical season, are confusing to the reader. Chapter divisions with titles and subheadings would enable the reader to follow the story more easily. Mr. Kendall's book indicates painstaking research, but unfortunately for the research student to whom this book may be a valuable source, the work is not documented. Sources of information are frequently buried in the text; sometimes they are omitted. Although the book is well indexed, lists of actors, managers, plays and dates of productions would have been a valuable addition. A bibliographical note is given at the end of the book, but the author has not supplied a complete list of his primary and secondary sources.

In spite of these shortcomings, lovers of theatre will be fascinated by the story of theatrical activities in one of our oldest American cities; and students will find the book useful.

ELAINE E. MCDAVITT,
Iowa State Teachers College

APPLIED SEMANTICS. By Joseph G. Brin. Boston: Bruce Humphries Inc., 1951; pp. 189. $3.00.

Applied Semantics is primarily a book about words. The attitude of the author is practical. He examines words from many points of view—multiple meanings, in and out of context, with similar and different sound combinations, and in terms of historical environment; he considers variations in connotation and denotation, of euphemisms and figures of speech; he notes that many types of dictionaries deal with words and suggests values and limitations; he considers some methods of vocabulary building; he argues for "American English"; and he provides some material for the application of his data in terms of evaluation and analytic procedure.

Unfortunately the book is too small to treat any of these many valuable areas adequately. The uninitiated might well confuse the areas of semantics and general semantics, for the latter is touched upon early in the introductory material and then almost completely ignored. Less is provided about language and its influence upon our cultural and human relations than the initial statements and subtitle, "A realistic approach to effective communication: for the speaker, writer, and listener," would imply.

Professor Brin has been able, however, to bring together the principal elements of word study and has provided an excellent superficial view of the field. The book could serve most adequately as an outline for the student in the general study of semantics.

SETH A. FESSENDEN,
University of Denver

GUIDE TO REFERENCE BOOKS. By Constance M. Winchell. (Seventh Edition, based on the . . . Sixth Edition, by Isadore Gilbert Mudge). Chicago: American Library Association, 1951; pp. 645. $10.00.

Research workers in all fields of knowledge will welcome this latest edition of the most comprehensive work of its kind, for it includes the still-useful works cited in the sixth edition and adds newer ones published between 1936 and 1949. Altogether, it lists about 5500 titles, most of them annotated.

The book is arranged in twenty sections: Bibliography, libraries, societies, encyclopedias, periodicals and newspapers, government documents, dissertations, philosophy, psychology, religion, social sciences, language dictionaries, science, applied science, fine arts, literature and language, biography, genealogy, geography, and history. Under each section are listed bibliographies, indexes, encyclopedias, etc.

The importance of this guide to the sources of published knowledge can hardly be overemphasized. It is indispensable. Everyone writing a thesis or doing a research project should check this volume at an early stage of preparation.

After this estimate of the general value of the compilation, it is painful but necessary to state that the parts of direct interest to the field of speech are disappointing. The list of orations in collection is incomplete. The section on debate handbooks has only three entries, some not usually considered outstanding on the subject. The exclusion of Thonssen and Fatherson's *Bibliography of Speech Education,* (listed in the second supplement of the sixth edition of "Mudge") and the inclusion of Musgrave's *Competitive Debate* are almost equally disconcerting.

This unsatisfactory handling of speech materials suggests again one of the great needs of our field: A comprehensive guide to bibliographies, reference books, and other sources of printed information, all interpreted from the point of view of research in speech. Such a book planned not to duplicate the work of Thonssen and his colleagues but to guide the student of speech into thorough investigation of all outstanding places of information in history, literature, psychology, and general reference would be a great aid to research. In the meantime, investigators in the field of speech must make full use of *Guide to Reference Books* for sources of information in tangent fields.

ROBERT N. BROADUS,
Pepperdine College

HUMAN RELATIONS IN ADMINISTRATION (with Readings and Cases). By Robert Dubin. New York: Prentice-Hall, Inc., 1951; pp. xvii+573. $5.50.

AN INTRODUCTION TO PROJECTIVE TECHNIQUES. Edited by Harold H. Anderson and Gladys L. Anderson. New York: Prentice-Hall, Inc., 1951; pp. xxiv+720. $6.75.

In the past few years, those of us concerned with forensics, and more specifically with discussion activities, have found ourselves analyzing and adapting to our purposes certain experimentation and procedures vigorously promoted by colleagues in psychology, sociology, and education. Group processes, group dynamics, sociometrics, human relations, interpersonal relations—all these matters require "expert" knowledge of the "up-to-date" discussion teacher. We attempt to understand and evaluate conference procedures as they operate within labor unions, industrial management, military situations, women's clubs, radio programs, classrooms, and on and on. Those who are willing to accept responsibility for becoming informed in these many areas will be interested in two recent books.

Human Relations in Administration is devoted to "understanding the human and social elements in the operation of industrial enterprises." Recognizing that "there is nothing simple about individual human behavior," it focuses upon the new complexities resulting from the joining of humans into various kinds of groups. The book is thoroughly grounded in research. Professor Dubin (a sociologist at the University of Illinois) has collected highly interesting and effective writings from a wide range of sources. The emphasis upon informal group activities and the case studies which make up the last one-third of the book make this excellent reading for all those interested in small group work.

An Introduction to Projective Techniques provides a general survey. The twenty-eight contributing authors are commonly recognized as experts in their respective fields. Much of this book will have little immediate application for the speech teacher, but those interested in the work of small groups will be happy to find here brief, authoritative explanations of various projective techniques (including the Rorschach Test, Thematic Apperception Techniques, the Rosenzweig Picture-Frustration Study, the Bender Visual Motor Gestalt Test, and others). Matters of personality appraisal, the uses of psychodramas, and the interpretation of hostility patterns will be of especial interest. The term *projective techniques* currently designates a "*melange* of methods;" those interested in the acquisition of dependable information concerning them will do well to consult this volume.

E.B.

BRIEFLY NOTED

PRIVATE JOHN ALLEN: GENTLEMAN-STATESMAN-SAGE-PROPHET. By Claude Gentry. Decatur, Georgia: Bowen Press, 1951; pp. xviii+189. $3.50.

In the opinion of this writer one who overlooked *Private John Allen* would miss a choice bit of reading. Although the organization of the book does not follow a conventional pattern, the material is so vivid that it seems to make Mr. Allen live again as a speaker and as a personality. Anyone wishing to understand the background of certain Southern ideas and attitudes would do well to read *Private John Allen.*

Unfortunately, three factors may disturb careful readers: weak sentence constructions in many instances, use of detached humorous anecdotes and poems placed at the ends of chapters, and a too obvious interweaving of the author's political views with the achievements, objectives, and beliefs of Private John Allen.

J. DALE WELSCH,
Mississippi Southern College

LATIN LITERATURE. By W. A. Laidlaw. New York: Philosophical Library, 1951; pp. 229. $2.75.

This recent survey of Latin literature by a competent scholar is of special interest and value to the student of rhetorical theory because it emphasizes throughout the influence of the schools of rhetoric on the cultivation and growth of all the forms of literature in this era. Chapter IV, *The Beginnings and Development of Latin Prose*, might profitably be used as basic outline and guide in a study of Roman rhetoric and oratory.

OTTO A. DIETER,
University of Illinois

NEGOTIATING WITH THE RUSSIANS. By Major General John R. Deane and nine other negotiators. Edited by Raymond Dennett and Joseph E. Johnson. Boston: World Peace Foundation, 1951; pp. xi+310. $3.50.

Is it possible to negotiate with the Soviet Union? If so, how, and under what conditions? If not, why not?

Here ten distinguished Americans describe vividly their personal experiences in negotiating with the Russians over such problems as lend-lease, the Nuremberg trial, and atomic energy. Students of discussion and group dynamics will be fascinated by these narratives. The composite picture is, as Philip E. Mosely sums it up, "grim." But Soviet policy has changed in the past, and negotiation, though always difficult, may at least alleviate individual sources of tension between East and West.

GREGG PHIFER,
Florida State University

DECISION THROUGH DISCUSSION: A MANUAL FOR GROUP LEADERS. By William E. Utterback. New York: Rinehart & Co., Inc., 1950; pp. 51. $.75.

Professor Utterback describes his manual as "practical shoptalk rather than theory," and it is. The novice leader of an *informal discussion group* will be encouraged by the practical description of his job, and fortified by the concrete suggestions for carrying it out.

J. JEFFERY AUER,
Oberlin College

RULES FOR PARLIAMENTARY PROCEDURE. By Joseph David Menchhofer and Harold Eugene Sponberg. (Revised edition). East Lansing, Michigan: Michigan State College Press, 1951; pp. 80. $1.00.

Here is a completely useful handbook. It clearly presents essential concepts; however, illustrative materials clarify rules rather than interest readers. Much attention is given to types of motions, method of stating each, debatability, amendability, and fractional vote required for passage. An interesting innovation is a detailed transcription of a hypothetical meeting. This rule book will be useful primarily to students otherwise motivated to learn parliamentary procedure.

KIM GIFFIN,
University of Kansas

1001 WAYS TO IMPROVE YOUR CONVERSATION AND SPEECHES. By Herbert V. Prochnow. New York: Harper & Brothers, 1952; pp. viii+341. $3.95.

In this book Prochnow has provided some useful source materials for speakers. The chief value lies in the author's compilation of 400 epigrams, 200 humorous stories, 1600 quotations from literature, and one interesting chapter of "Facts, Fiction, and Fable." As a source of quotations and stories the book is usable; as a discussion of ways to improve speeches it has little to offer.

RAY H. SANDEFUR,
University of Akron

SPEECH TRAINING. By A. Musgrave Horner. New York: Philosophical Library, 1951; pp. 176. $3.75.

By "speech training," Horner means training only in "how you say it"; for after an "approach to the subject" he devotes the remaining chapters to vowels, consonants, vocal expression, interpretation and rendering, breathing, voice production, and movement. Phonetic symbols are used, and pronunciations are for "standard" British. Abundant exercises and selections for practice from English literature are provided.

DON STREETER,
Memphis State College

SPEAK UP, MANAGEMENT. By Robert Newcomb and Marg Sammons. New York: Funk

& Wagnalls Company, 1951; pp. xii+308. $5.00

Teachers of courses in business and professional speaking will welcome this book as collateral reading. The particular emphasis is on communication between (1) employer and employee and (2) business or industry and the public.

Chapter titles indicate the contents: *Communicating with Employees, The Management Newsletter, The Employee Handbook, Speak Up in Your Annual Report, Let Your Bulletin Boards Talk, Building the Employee Publication, The Employee Publication Contents, Insurance for Publication Copy, The Plant Open House, Supervisory and Employee Meetings, You and Your Neighbors, Visual and Audio Visual Communications, Communications in a Shooting War, 101 Ways for Management to Speak up.*

LIONEL CROCKER,
Denison University

SO YOU WANT TO SPEAK. By Mark W. Lee. Grand Rapids: Zondervan Publishing House, 1951; pp. 112. $1.50.

This book is intended primarily for the Protestant church worker, whether layman or clergyman. The author suggests organizing a speech in such a way that all sub-points "spring toward a central idea" as the arrow springs toward a target. The book is built about a few such well-worded epigram-ideas, but falls short of their potential because of unclear development and superficiality of treatment.

DONALD H. ECROYD,
University of Alabama

THE PRACTICE OF EVANGELISM. By Bryan Green. New York: Charles Scribner's Sons, 1951; pp. 258. $3.00.

Mr. Green, Canon of the Birmingham Cathedral in England, and popular preacher in Canada, Australia, India, and the United States, announces the purpose of his latest book, the Moorehouse Lectureship at the Melbourne Cathedral, as "the presenting of Christ Jesus in the power of the Holy Spirit by the total life of the Christian Church." One chapter deals with preaching. The book is well written and challenging to all concerned with the extension of Christianity.

BATSELL BARRETT BAXTER,
David Lipscomb College

TELEVISION WRITING. By Robert S. Greene. New York: Harper & Brothers, 1952; pp. x+276. $3.75.

The book's chief virtues are its simple and practical approach and its inclusion of approximately 150 pages of illustrative script. Mr. Greene effectively relates television writing to writing for radio, stage, and movies. He names the three visual and three audio tools of television production and offers instruction in each. Chapter XVII presents an hour-long dramatic script with the author's running commentary. The reader learns what constitutes a script that is technically correct and properly adapted to the television medium.

ROBERT HAAKENSON,
Temple University

FIFTY YEARS OF ENGLISH LITERATURE: 1900-1950. By R. A. Scott-James. London: Longmans, Green, and Co., Inc., 1951; pp. x+255. $2.75.

This book is an uneven, over-ambitious attempt by an English editor and critic to cram too many figures and *every* form of British writing of the half-century into a work of brief compass. As a result, too many important writers are dismissed in a single paragraph. Shaw rates only a sharp and lop-and-sober-sided chapter; Synge, two pages. Scott-James relates drama to theatre only in a page and a half on Granville-Barker and in the concluding four and a half pages on Christopher Fry.

E. J. WEST,
University of Colorado

SHAKESPEARE'S CHARACTERS: A HISTORICAL DICTIONARY. By W. H. Thomson. New York: British Book Centre, 1951; pp. 320. $5.00.

Mr. W. H. Thomson, late History Master of William Hulme's Grammar School, Manchester, presents in this reference book readable brief accounts of Shakespeare's characters, with discrimination between fact and fiction and with liberal documentation. Thirty-two genealogical tables help to clarify the text. To each entry is appended references to the plays wherein the character appears or is mentioned. The student of Shakespeare will find the book extremely useful.

HAROLD CRAIN,
State University of Iowa

AN INTRODUCTION TO SHAKESPEARE. By Marchette Gaylord Chute. New York: E. P. Dutton & Co., Inc., 1951; pp. 123. $2.25.

Every high school English teacher who has the grim task of teaching *Macbeth* and *Julius Caesar* should read this little introduction, which makes Shakespeare sound human and takes the ponderous capital from Bard. Brief, yet warmed with plentiful and accurate detail, this book is as seductive as a short novel.

MARIAN GALLAWAY,
University of Alabama

THE ENGLISH DRAMA LYRIC, 1603-42, A STUDY IN STUART DRAMATIC TECHNIQUE. By William R. Bowden. New Haven: Yale University Press, 1951; pp. xii+219. $4.00.

Professor Bowden, using inductive methods and an interesting analogy of Stuart drama and modern cinema, traces the use of the lyric in plays from integrated expressions of emotions in the early seventeenth century to highly artificial bits in the period of decadence prior to 1642. Though the author is fully aware of dramas as scripts for productions, most modern directors will gain little from this investigation until the results are published in a style smacking less of the scholarly dissertation.

CHARLES W. PHILHOUR,
University of Miami

GREAT THOUGHTS OF GREAT AMERICANS. Compiled by Constance Bridges. New York: Thomas Y. Crowell Co., 1951; pp. 288. $2.95.

Here is an anthology of American writings and speeches from colonial times to the present. The selections are short, often only a single epigrammatic sentence, but the scope in men represented is broad. The book seems useful (1) as a supplement to courses in American literature, government, or history (especially for high schools), (2) as a dictionary of representative American aphorisms, and (3) as bedtime browsing in Americana. The selections are inadequate for use in the history or theory of public address, and reference to the sources of the speeches excerpted is uniformly inadequate as bibliography.

ALBERT J. CROFT,
Southern Illinois University

AMERICAN LITERATURE IN THE TWENTIETH CENTURY. By Heinrich Straumann. New York: Longmans, Green and Co., Inc., 1951; pp. 189. $2.00.

This thoughtful survey by a European observer is a study in attitudes. Mr. Straumann sees a strong conflict in modern American thought between an outlook based on the acceptance of reality and one seeking values beyond the empirical realm. He analyzes the products of novelists, dramatists, and poets in relation to the views of leading philosophers: he achieves a thought-provoking portrait of the modern American mind.

LAURA CROWELL,
University of Washington

ENTER DAVID GARRICK. By Anna Bird Stewart. Philadelphia and New York: J. B. Lippincott Company, 1951; pp. ix+278. $3.00.

Many little details of personalities, places, and events make this a lively account, well designed to interest young readers. An undergraduate would find it a good introduction to Garrick's period, though the glimpses of acting and theatre are brief and superficial. Garrick is idealized so naively that the effect is sometimes the opposite of that intended. He is made such a paragon of tact and patience in ruling the quarreling actresses in his company or arranging the Shakespeare Jubilee that the reader may conceive that his smugness provoked his many enemies.

GEORGE R. KERNODLE,
University of Tulsa

EDWIN ARLINGTON ROBINSON: A CRITICAL STUDY. By Ellsworth Barnard. New York: The Macmillan Company, 1952; pp. xiii+318. $4.75.

The purpose of this book is "to extend and refine the appreciation" of Robinson's work. The center of attention, therefore, is the poetry itself and its effects on the reader. In the impartial but sympathetic discussion of the poet's language and its relation to theme and subject matter Professor Barnard reveals the essential unity of Robinson's work. Especially noteworthy is the treatment of Robinson's ideas and values. The author successfully dispels the myth of Robinson's pessimism.

Though not definitive, this is the best critical study of Robinson's poetry to date.

WALLACE L. ANDERSON,
Iowa State Teachers College

ESSENTIALS IN INTERVIEWING. By Anne Ferguson Fenlason. New York: Harper & Brothers, 1952; pp. xi+352. $4.00.

The late Anne F. Fenlason, of the University of Minnesota, illustrates in this book how useful background knowledge in the social sciences—anthropology, psychology, sociology—can be to anyone wishing to understand and work effec-

tively with people. Although the emphasis here is upon interviewing, the ideas apply equally well to speaking and writing. Excellent illustrations from a wide range of situations are included to show how interviewing principles, procedures, and methods can best be utilized.

This book will be of interest to all teachers of speech and especially to those concerned with the teaching of interviewing.

ROBERT E. STOCKHOUSE,
Air University

CRITICAL THINKING. By Max Black. (Second Edition). New York: Prentice-Hall, Inc., 1952; pp. xvii+459. $3.75.

This book is intended as a text for an introductory course in logic. It contains sections on the following topics: "deductive logic," "language," and "induction and the scientific method." Believing that logic should be "easy, interesting and enjoyable," the author has written in direct style and has included many excellent illustrations taken from contemporary sources. This book should serve as a valuable reference for classes in public speaking, discussion, and debate.

WALDO W. BRADEN,
Louisiana State University

CLEAR WRITING FOR EASY READING. By Norman G. Shidle. New York: McGraw-Hill Book Company, Inc., 1951; pp. 206. $3.00.

This book presents methods for more efficient writing of office memoranda, reports, letters of all types, and articles. Practice materials and clear-cut suggestions are given to bring directness and clarity of organization, to help in the formulation of statements which "keep thought moving in a straight line," make sentences "which march," have no waste words, and cause every word to "say something." There is a chapter on "words that live" and how to avoid "overweight" words. Several chapters on the mechanics of writing, suggest a new method whereby the writer may check himself to test the ease of reading what he writes. The book appears to be valuable as a reference.

ELWOOD MURRAY,
University of Denver

ARGUMENT OF LAUGHTER. By D. H. Monro. New York: Cambridge University Press, 1951; pp. 264. $3.75.

Argument of Laughter represents a highly academic survey of some relatively recent theories of humor and laughter. In addition, D. H. Monro has synthesized these many theories into "one single coherent theory" called "The Inappropriate."

This scholarly work is undoubtedly a major academic contribution to the philosophy of humor. For the person concerned with the application of humor, however, it offers little assistance.

REUBEN A. BAER,
Air University

BOOKS RECEIVED

UNIVERSITY DEBATERS' ANNUAL 1950-1951. Edited by Ruth Ulman. New York: H. W. Wilson Co., 1951; pp. 256. $2.50. (This "thirty-seventh annual edition is again a valuable collection of verbatim reports of outstanding collegiate forensic activities, [including] . . . eight issues—current, controversial, and important.")

AMERICA'S WEAPONS OF PSYCHOLOGICAL WARFARE. Edited by Robert E. Summers. The Reference Shelf, Volume 23, Number 4. New York: H. W. Wilson Co., 1951; pp. 206. $1.75. ("A round-up of the best available material, in the opinion of the editor, describing current operations of the United States Information Service and its effectiveness.")

THE POINT FOUR PROGRAM. Edited by Walter M. Daniels. The Reference Shelf, Volume 23, Number 5. New York: H. W. Wilson Co., 1951; pp. 207. $1.75. ("Answers are suggested on both sides of almost every question. But the reader will find wide scope for making up his mind just who or what is right in every phase of the debate.")

THE LIBRARY IN COLLEGE INSTRUCTION. By Louis Round Wilson, Mildred Hawksworth Lowell, and Sarah Rebecca Reed. New York: H. W. Wilson Co., 1951; pp. 347. $3.75 ("The aim of the work is threefold: to acquaint the instructor fresh from intensive graduate studies with the types of books suitable for use in broader and less specialized undergraduate courses; to help him make effective use of the library's resources and services; and to familiarize him with methods of reading guidance for college students. . . .")

SCHOOLS AND OUR DEMOCRATIC SOCIETY. By M. H. Willing, John Guy Fowlkes, Edward A. Krug, Russell T. Gregg, and Clifford S. Liddle. New York: Harper & Brothers, 1951; pp. xi+430. $3.50. (This volume "has

grown out of the University of Wisconsin's School and Society course. . . .")

PRINCIPLES OF TEACHING. By Harold Spears. New York: Prentice-Hall, Inc., 1951; pp. xii+339. $3.75. ("An enlargement of the author's earlier book, *Some Principles of Teaching*, . . . requested by instructors for use as a basic text for undergraduate courses dealing with principles of teaching and for courses introductory to teaching.")

TEACHING THE LANGUAGE ARTS. By Willard F. Tidyman and Marguerite Butterfield. New York: McGraw-Hill Book Co., 1951; pp. ix+433. $4.50. ("Designed to meet the needs of teachers in organizing and conducting a program of instruction in language.")

THE RETARDED CHILD: A GUIDE FOR PARENTS AND TEACHERS. By Herta Loewy. New York: Philosophical Library, 1951; pp. 160. $3.75. ("a handbook for the teacher, the social worker, and . . . all those who care for the backward child")

CREATIVE DRAMATICS IN HOME, SCHOOL, AND COMMUNITY. By Ruth Gonser Lease and Geraldine Brain Siks. New York: Harper & Brothers, 1952; pp. xvii+305. $3.00. ("how to guide children of all ages through the ever-fascinating game of making up their own plays and acting them out, and . . . how to take creative dramatics into community programs")

OUR EDUCATIONAL DISCONTENTS. By Percy Hazen Houston. Boston: Christopher Publishing House, 1951; pp. viii+125. $2.75. ("a scholarly presentation comprising many of Dr. Houston's excellent essays in defense of the humanities as part of a plan to survey the entire field of education above the elementary level, beginning with the secondary school and continuing through the graduate school")

LIFE CAN BE MEANINGFUL. By M. Lafayette Harris. Boston: Christopher Publishing House, 1951; pp. 195. $2.00 ("This inspiring volume is based on many of Dr. Harris' most popular addresses and is worthy of deep study for its moral lessons.")

THE TREASURY OF QUIET TALKS. Selections from S. D. Gordon. Introduction by John W. Bradbury. Westwood, New Jersey: Fleming H. Revell Co., 1951; pp. 251. $2.50. ("prepared to meet the insatiable demand for the well known *Quiet Talk Series*.")

FABLES AND PARABLES. By Nym Wales. New York: Philosophical Library, 1952; pp. 339. $4.75. ("fresh and original pieces in American primitives, . . . written for the atomic age. . . . The parables go far beneath the surface in pointing up some basic truths . . . with humorous light satire.")

CALLED OF GOD: THE WORK OF THE MINISTRY. By Gilbert L. Guffin. Westwood, New Jersey: Fleming H. Revell Co., 1951; pp. 128. $1.75.

THE STORY OF MUSIC. By Evelyn Porter. New York: Philosophical Library, 1951; pp. viii+292. $3.00. ("a concise history of the art of music from its primitive beginnings to the present day. . . . Musical forms, instruments and notation, and the lives of individual composers are all dealt with.")

LOUDER AND FUNNIER: AFTER-DINNER SPEECHES AND OTHER MISTAKES. By Burr Shafer. New York: Vanguard Press, 1951; pp. unnumbered. $2.50. ("Cartoonist Burr Shafer . . . heckles both the intrepid after-dinner speaker and those doomed to listen to him. . . . Over one hundred cartoons")

THE GRAPHOLOGIST'S ALPHABET. By Eric Singer. New York: Philosophical Library, 1951; pp. 118. $3.75. ("describes in detail all the qualities and characteristics denoted by the various deviations from normal writing")

LOVE'S ARGUMENT. By Adele Greeff. Foreword by Mark Van Doren. New York: Macmillan Co., 1952; pp. ix+43. $2.00. ("poetry concerned with the elemental, all-important emotions and attitudes of people")

MIDWESTERN YEARS. By Frank Dawson. New York: Exposition Press, 1951; pp. 125. $2.50. (essays and poems on life in America)

SHEAVES. By Rabindranath Tagore, selected and translated by Nagendranath Gupta. New York: Philosophical Library, 1951; pp. 152. $3.50. (Poems and songs by the "Indian master")

HERMSPRONG OR MAN AS HE IS NOT. By Robert Bage, edited by Vaughan Wilkins. New York: Library Publishers, 1951; pp. xiii+248. $3.75.

THE SPANISH TRAGEDY. By Thomas Kyd, edited by Charles T. Prouty. New York: Appleton-Century-Crofts, Inc., *(Crofts Classics)*, 1951; pp. xii+102. $.35.

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

BRADEN, WALDO W., "Iowa Reactions to Wendell Phillips, 1867," *Iowa Journal of History*, L (January 1952), 35-46.

A clear analysis of Phillips' presentation of lectures in thirteen Iowa communities in the spring of 1867, emphasizing that "many Iowans found his oratory disappointing."

CLARKE, M. L., "The *Thesis* in the Roman Rhetorical Schools of the Republic," *The Classical Quarterly*, New Series, I (July-October 1951), 159-166.

Despite Seneca and Quintilian this analysis shows that the *thesis* "had at best a very limited place in Republican teaching," and that the *controversia* "was an established method of education from the earliest days of Roman rhetoric."

FATOUT, PAUL, "Mr. Lincoln Goes to Washington," *Indiana Magazine of History*, XLVII (December 1951), 321-332.

An anecdotal account of speeches at the Indiana State line, at Lafayette, etc., as the President-elect travelled toward Washington.

HARRIS, MARIE P., "Henry James, Lecturer," *American Literature*, XXIII (November 1951), 302-314.

Study of James's American lectures in 1905 and audience reaction to them, including the much-misunderstood Bryn Mawr lecture, "The Question of Our Speech."

LAWRENCE, ELWOOD P., "Henry George's British Mission," *American Quarterly*, III (Fall 1951), 232-243.

Concerns George's message in Britain, the changes in opposition to him, and the continued support of such Fabian Socialists as the Webbs and Shaw.

MAGNUS, SIR PHILIP, "Benjamin Disraeli," *History Today*, No. 9 (September 1951), 23-30.

This article, fifth in a series on the Prime Ministers of Britain, analyzes influences in the life of Disraeli.

NIXON, CHARLES R., "Vital Issues in Free Speech," *Ethics*, LXII (January 1952), 101-121.

An excellent argument that real democracies maintain free speech to determine "main principles of general welfare" as well as to judge the administration of public policy, whereas pseudo-democracies allow but one purpose.

PERELMAN, C., and L. OLBRECHTS-TYTECA, "Act and Person in Argument," *Ethics*, LXI (July 1951), 251-269.

Urges that rhetoric, conceived as the study of methods of argument, "may clarify the most diverse areas of human thought."

PHIFER, GREGG, "Lincoln and Johnson as Speakers," *Lincoln Herald*, LIII (Fall 1951), 28-34.

These two Presidents thought much alike on the basic issues of the day but their speaking showed interesting contrasts in preparation, language, and delivery.

PRIMROSE, ARCHIBALD PHILIP, "Mr. Gladstone's Last Cabinet," *History Today*, No. 12 (December 1951), 31-41.

A narrative of the formation of the Government of 1894 from the hand of the originator of the term, "A Commonwealth of Nations."

RATNER, SIDNEY, "The Evolutionary Naturalism of John Dewey," *Social Research*, XVIII (December 1951), 435-448.

Dewey's theory of evolutionary naturalism shows his effort "to carry forward Darwin's naturalistic approach to ethics, logic, the theory of knowledge, and eventually all the other activities of man."

RIEFF, PHILIP, "Disraeli: The Chosen of History," *Commentary*, XIII (January 1952), 22-33.

Disraeli's sense of chosenness was the basis of his politics; he created in English politics, rhetoric, and letters a new tone.

ROBBINS, CHARLES J., "Rhetoric and Latin Word Order," *The Classical Journal*, XLVII (November 1951), 78-83.

Certain principles of rhetorical Latin—completeness of thought and possibility of utterance with one breath—affected word order.

ROBINSON, W. S., "The Logical Structure of Analytic Induction," *American Sociological Review*, XVI (December 1951), 812-818.

Suggesting limitations of the analytic induction method which may lead to a possible integration with the probabilistic approach for purposes of prediction.

SCHUETZ, ALFRED, "Choosing Among Projects of Action," *Philosophy and Phenomenological Research*, XII (December 1951), 161-184.

An analysis of the steps by which an individual in daily life determines conduct after consideration of several possible ways of action.

THOMSON, J. F., "The Argument from Analogy and our Knowledge of Other Minds," *Mind*, LX (July 1951), 336-350.

A philosophical challenge to the sceptic's bluff, "You can never know what is going on in another's mind."

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

BERWITZ, CLEMENT C., "The Work Committee—An Administrative Technique," *Harvard Business Review*, XXX (January-February 1952), 110-124.

A description of the work committee method with guiding principles which will facilitate its successful operation.

BOYLE, MARY JANE, "Operating a Debate Program in a Large University," *Bulletin of the Debating Association of Pennsylvania Colleges*, XVII (December 15, 1951), 6-8.

A description of the program at Pittsburgh which includes an executive committee, a three squad system, and a new "buddy" system.

"Committees Are Important to Congress," *Our Times*, XVII (February 18-22, 1952), 163.

A discussion of the purposes and the importance of three principal types of committees in Congress.

DITTY, MILDRED ANN, "Evidence and Refutation," *Bulletin of the Debating Association of Pennsylvania Colleges*, XVII (December 15, 1951), 26-31.

A brief explanation of the necessity for using a variety of evidence, documenting it briefly but accurately, and relating it significantly to the arguments it supports.

DONALDSON, ALICE, "The Popular Concept of Discussion," *Speech Activities*, VII (Winter 1951), 110-111.

A brief statement of the opinions concerning discussion as expressed by professional groups in the St. Louis area.

DOTSON, VERNER L., "Effective Meetings for Business Teachers," *Business Teacher*, XXIX (March 1952), 156-158.

A way to set up and conduct a program of effective city-wide and regional conferences for teachers.

GORDON, IRA J., "The Class as a Group: The Teacher as Leader—Some Comments and Questions," *Educational Administration and Supervision*, XXXVII (February 1952), 108-118.

An intelligent approach to the problem of using recent developments in group dynamics in the teaching of college classes. The role of the teacher as "resource person" is discussed.

GUETZKOW, HAROLD, "An Analysis of the Operation of Set in Problem-Solving Behavior," *The Journal of General Psychology*, XLV (October 1951), 219-244.

Two types of experimental procedures showed susceptibility to set as a factor separate from the ability to surmount set; external tests showed these two factors to be distinct from reasoning.

HALPERIN, IRVING, "Panel Discussion in the Short Story Class," *The English Journal*, XLI (February 1952), 97-98.

A description of a method of treating characterization, technique and idea in the short story through having teams compete to defend the superiority of their stories.

KILLIAN, LEWIS M., "The Significance of Multiple-Group Membership in Disaster," *The American Journal of Sociology*, LVII (January 1952), 309-314.

"In a study of four community disasters it was found that the resulting crisis made apparent the latent conflict between ordinarily non-conflicting group loyalties, creating dilemmas for individuals and affecting the reorganization of the communities."

LOVELL, FRANCES STOCKWELL, "Town Meeting a Hundred Years Ago," *Vermont Quarterly*, XX (January 1952), 32-34.

An account of the town meetings of a time when preventing "anocklation" for smallpox was a vital item on the agenda.

MCCLAUGHERTY, JOHN, "Are Debaters Disagreeable?" *The Gavel*, XXXIV (January 1952), 28.

An experiment on twenty-one students revealed that "there is no significant difference between debaters and non-debaters as to flexibility . . . belligerency, and persuasiveness."

MITCHELL, G. DUNCAN, "The Relevance of Group Dynamics to Rural Planning Problems," *The Sociological Review*, XLIII, Section One (1951), 1-16.

An English researcher considers the usefulness of this method in the work of planning authorities which are aiming at assisting rural inhabitants to make rational choices.

MUNFORD, JAMES KENNETH, "The Functions of Faculty Committees," *College and University*, XXVII (October 1951), 79-84.

College and university committees fall into five categories based on differing purposes; practices to improve the quality of committee work are suggested.

NEIMAN, LIONEL J., and JAMES W. HUGHES, "The Problem of the Concept of Role," *Social Forces*, XXX (December 1951), 141-149.

A survey of some eighty sources which use the concept of role shows great differences in definition, methodology, and field of study. Much theorizing has been done, but little research as yet.

PARRISH, MARGUERITE M., and JACK MITCHELL, "Psychodrama in a State Hospital," *Mental Hygiene*, XXXVI (January 1952), 33-43.

Reporting the feasibility, applicability, and utility of psychodrama in hospital work and urging its wider study and use in hospitals and clinics.

RADCLIFF, CHARLES W., "Let's Adopt British-Style Debating," *The Gavel*, XXXIV (January 1952), 30-31.

An American student-debater who represented this country in England in the spring of 1950 discusses weaknesses of the American style and strengths of the British style.

SCHAFER, PHILIP, and SYDNEY S. NORWICK, "An Experiment in Promoting Human Relations in Supervision," *Mental Hygiene*, XXXVI (January 1952), 6-24.

A detailed report of improved interpersonal relationships through group discussions at a training conference at Asilomar, California, plus a report of after-conference suggestions.

RADIO AND TELEVISION

HALE AARNES
Stephens College

BEVERIDGE, [WILLIAM H.] LORD, "A Briton Looks at Broadcasting," *The Rotarian*, LXXX (January 1952), 12-14.

The chairman of the latest committee of inquiry for renewal of the BBC charter explains why the differences between the air-wave systems of Britain and the United States are likely to continue.

CORWITH, DORIS, "Radio as an Educational Medium," *The Educational Record*, XXXIII (January 1952), 24-29.

Radio is and should be not so much a tool for classroom use as a part of the democratic process of intelligent adjustment to life. Educators must build audiences for thoughtful programs.

LEVE, SAM, "A Blueprint for TV Design," *Theatre Arts*, XXXVI (February 1952), 38-84.

An explicit statement of the value of imaginative lighting as a factor in staging television programs.

LLOYD, SELWYN, "The Future of Broadcasting," *The National and English Review*, CXXXIV (June 1951), 340-344.

With the present charter of the B.B.C. scheduled to expire January 1, 1952, a British M.P. and student of broadcasting problems suggests "the end of the B.B.C. monopoly, the preservation of the B.B.C. with much that is good in it, the possibility of several public service corporations and the alternative . . . of commercial sponsorship under strict control."

MACCOBY, ELEANOR E., "Television: Its Impact on School Children," *The Public Opinion Quarterly*, XV (Fall 1951), 421-444.

A study of problems arising in homes in connection with television. Interviews with some 300 mothers in Cambridge, Massachusetts, seem to make pertinent an inquiry into the long-range effects.

MANN, PEGGY, "This Is the BBC," *Theatre Arts*, XXXVI (February 1952), 46, 78-79.

A brief discussion of the BBC, concluding with a question concerning the possibility of commercials in British radio and television.

SHAYON, ROBERT LEWIS, "Wanted: A Center for Special Talent," *The Saturday Review of Literature*, XXXV (February 2, 1952), 32-33.

The present condition of educational broadcasting is used as the basis of a plea for the development of a national production center for educational broadcasters.

TAYLOR, TELFORD, "Television as an Educational Medium," *The Educational Record*, XXXIII (January 1952), 30-34.

A quarrel with "the narrow scope of television programming, with the stereotyped character of its appeal, and with its increasing repetitiveness," and a suggestion that the economic base be broadened.

VAN HORNE, HARRIET, "Video Time Is Panel Time," *Theatre Arts*, XXXVI (February 1952), 35, 80-81.

A consideration of the numerous panel type programs which are currently popular in television programming.

WITTY, PAUL, "Television and the Educative Process," *School and Society*, LXXIV (December 15, 1951), 369-372.

A report of research studies on time spent televiewing, and of effects on school work and reading. Eight suggestions are made to teachers and parents to counteract its strong influence.

"WTMJ-TV," *Fortune*, XLV (January 1952), 74-75+.

The story of a financially successful and socially valuable television station in Milwaukee.

DRAMA

ALBERT E. JOHNSON
University of Texas

BAUMHOFER, HERMINE M., "Motion Pictures Become Federal Records," *The American Archivist*, XV (January 1952), 15-26.

Not until the birth of aviation was the government stimulated to use motion pictures for record purposes; now the quantity of such records has become a problem.

BOAS, GUY, "'Tamburlaine' and the Horrific," *English*, VIII (Autumn 1951), 275-277.

Great dramatists have abided by Aristotle's dictum that "the atrocious must not be shown upon the stage." Marlowe abides by it fairly well, save in his *Tamburlaine*.

BONNARD, GEORGES A., "*Romeo and Juliet*: A Possible Significance?" *The Review of English Studies*, New Series, II (October 1951), 319-327.

In his tragedy Shakespeare deviated from Brooke's poem *Romeo and Juliet* in order, apparently, "to endow his play with some significance" and give it "the dignity of true tragedy."

BRITTON, J. N., "Books About Shakespeare," *The Use of English*, II (Summer 1951), 190-197.

The discussion deals principally, and briefly, "with critical writings from Bradley to the present day" on a few selected plays by Shakespeare.

BROWN, IVOR, "The Arts Council and the British Theatre," *Theatre Arts*, XXXV (October 1951), 23, 94-95.

The Arts Council of Great Britain has done the bulk of its work outside London, "notably in taking drama to places deemed to be starved of theatrical performances."

CHILD, A. THURSTON, "Shakespeare on a Shoestring," *Players*, XXVIII (February 1952), 109.

Three tested suggestions for the director with a tiny budget: use cut versions of the classics; create your costumes from hand-me-downs; and use paper scenery with neutral curtains to dress your stage.

CRANE, MILTON, "*Pygmalion*: Bernard Shaw's Dramatic Theory and Practice," *PMLA*, LXVI (December 1951), 879-885.

Instead of a discussion play, as Shaw seems to imply, *Pygmalion* is "an almost perfect illustration of one form of classic satirical comedy."

FARDLEY-WILMOT, H., "'Write Me a Prologue'," *English*, VIII (Autumn 1951), 272-274.

Maintains that the "jigging sonnets spoken by Chorus" in *Romeo and Juliet* were not written by Shakespeare and that in the Pyramus-Thisbe scenes of the *Dream* he "burlesqued his own romantic tragedy."

FURBANK, P. N., "Henry James: the Novelist as Actor," *Essays in Criticism*, I (October 1951), 404-420.

An analysis of James's "use of *expression*, in the actor's sense of the word," of his "flair for stage-directions," and of his giving his reader "a seat on the stage."

HEILMAN, ROBERT B., "More Fair than Black: Light and Dark in *Othello*," *Essays in Criticism*, I (October 1951), 315-335.

Shakespeare's opposition of fair and black, of light and dark, is constantly "being pressed upon our minds" in many forms, and the poetry of the play "tells us something about the structure."

KEMP, LYSANDER, "Understanding 'Hamlet'," *College English*, XIII (October 1951), 9-13.

A preposterous, although at times ingenious, proposition that since King Hamlet was sound asleep in the orchard when he was murdered, he is an unreliable witness, and that Claudius did not murder him but that Horatio did! If this is a hoax, its sincere presentation is annoying; should be read for laughs.

LANGNER, LAWRENCE, "Shaw and Back to Methuselah," *Theatre Arts*, XXXV (November 1951), 22, 78-80.

A fascinating reminiscence of the Theatre Guild's production of the cycle and of Langner's efforts to persuade the dramatist to cut *The Tragedy of the Elderly Gentleman*.

LOFTIS, JOHN, "The Eighteenth-Century Beginnings of Modern Drama," *The Emory University Quarterly*, VII (December 1951), 225-236.

The period 1700-1750 had domestic tragedy, sentimental comedy, musical comedy, the appearance of dramatic criticism in newspapers, and the publication of biographies of actors.

MCHUGH, ROGER, "Tradition and the Future of Irish Drama," *Studies*, XL (December 1951), 469-474.

Ireland possesses as constituents of a healthy dramatic movement a widespread amateur activity, regional festivals, and growing interest in drama among schools and universities.

MOREHOUSE, WARD, "King of the Thespians—Laurence Olivier," *American Mercury*, LXXIV (January 1952), 116-119.

Morehouse nominates Olivier as the "best" or "greatest" actor of the moment because of his accomplishments as well as his potentialities.

MYERS, PAUL, "Musical Comedy Queens," *Dramatics*, XXIII (January 1952), 8, 32-33.

Continuing his crusade that musical comedy be treated seriously, Myers briefly recounts the careers of Ethel Merman and Mary Martin.

SAMPLES, M. DAVID, "Theatre After Graduation," *Dramatics*, XXIII (February 1952), 11, 32.

A sanely written, much-needed article on the choice of a college or university by the high school graduate who, after fearlessly searching his soul, decides that he wishes to pursue theatre work.

TROUBRIDGE, SIR ST. VINCENT, "Making Gay Rich, and Rich Gay," *Theatre Notebook*, VI (October-December 1951), 14-20.

A register of performances and receipts gives the "gross receipts of every performance of *The Beggar's Opera*" and shows "the detailed financial picture of a 'smash hit' 223 years ago."

WEST, E. J., "An Epitaph for Bernard Shaw," *The Western Humanities Review*, V (Autumn 1951), 323-332.

Shaw thought a religious person one who saw himself the instrument of some high purpose in the universe. Shaw's purpose was "to be a dramatic artist"; his lasting monument was "smiling comedy with some hope in it."

INTERPRETATIVE READING

WILLIAM B. MCCOARD
University of Southern California

CECIL, LORD DAVID, "The Art of Reading," *The Atlantic Monthly*, CLXXXV (June 1950), 73-76.

An illuminating essay on the reader's responsibility in presenting great literature.

CIARDI, JOHN, "What Does It Take to Enjoy a Poem?" *The Saturday Review of Literature*, XXXII (December 10, 1949), 7-8.

In learning to enjoy a poem: intend to enjoy it, read slowly, read aloud, judge the poet by his intent, realize that poesy is not poetry, know that poetry does not exist to confirm moral judgments.

CREEL, WARREN, "Landmarks and Goals in Rhythm," *The English Journal*, XXXIX (June 1950), 295-302.

To understand meter in verse one should read it aloud and tap out the rhythm. Charts of the rhythm are useful. The old pattern of feet and beats omits the meaning.

FRANKENBERG, LLOYD, "Poetry Read by Poets—A Rediscovery," *The New York Times Magazine* (November 26, 1950), 17, 32.

The Poetry Center (Museum of Modern Art) series of author-readings, along with other successful presentations, reflects "the change that is going on in the public's attitude towards poetry . . ."

GUNN, DOUGLAS C., "Factors in the Appreciation of Poetry," *The British Journal of Educational Psychology*, XXI (June 1951), 96-104.

An experiment to test the hypothesis that artistic appreciation expresses itself through tendencies other than those uniquely aesthetic.

HEILMAN, R. B., "Poetic and Prosiac: Program Notes on Opposite Numbers," *Pacific Spectator*, V (Autumn 1951), 454-463.

An effort to distinguish prose and poetry. Our working assumption that poetry is in fact

a kind of prose affects our reading and listening to poetry.

SPICER, CAROL, "We Read Aloud to Relax," *Better Homes and Gardens* (October 1951), 166-168.

Popular report of reading in the family circle.

STROTHER, GEORGE B., "The Role of Muscle Action in Interpretative Reading," *Journal of General Psychology*, XLI (July 1949), 3-20.

A study of the relation between the reading of material expressive of certain emotions and concomitant muscle action as recorded by an oscillograph. Levels of action for various emotions differed, and better simulation showed more widespread involvement.

WALKER, GRACE, "Choral Speech in its Relationship to Human Understanding," *Education*, LXVIII (November 1947), 167-176.

The development of choral speech has stemmed from the *we* feeling people may possess in any cooperative program, heightened by the universality of verbal ideas found in poetry.

WELLS, CHARLES A., "The Value of an Oral Reading Test for Diagnosis of the Reading Difficulties of College Freshmen of Low Academic Performance," *Psychological Monographs*, LXIV, No. 2 (1950), 1-35.

Tests of oral reading errors showed non-significant correlations with silent reading errors, and thus oral reading is not "indispensable" in diagnosis of silent reading difficulties.

WHALLEY, GEORGE, "The Poet and His Reader," *Queen's Quarterly*, LIV (September 1947), 202-213.

Poetry is a difficult medium; therefore, it must be read by artists who bring their own skill and delight to join with the writer's contribution.

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

BANGS, J. L., "Idiopathic Language Retardation," *Folia Phoniatrica*, III (1951), 158-164.

The term *idiopathic language retardation* is preferred to *aphasia* for the latter usually designates a loss of speech previously acquired; present confused terminology includes *idioglossia, congenital dumbness, audimutitis.*

BARTLETT, ADELINE COURTNEY, "*Neither* with Plural Verb," *College English*, XIII (December 1951), 161-162.

It is fair to tell students that the plural verb after *neither—nor* with singular subjects and after the pronoun *neither* is not "in quite such good standing" as *none—are*, but it is not fair to call such usage illiterate.

DELATTRE, P., A. M. LIBERMAN, and F. S. COOPER, "Synthetic Vowels with Two Formants and Cardinal Vowels," *Le Maître Phonétique*, No. 96 (July-December 1951), 30-35.

Phonetic transcription from French showing that first formant, related to vertical cavity, and second, related to horizontal cavity, result in a vowel diagram much like that of Daniel Jones; third formants are related to nasality, lip-rounding and *r*-coloring.

EDGERTON, FRANKLIN, "Panini, Sanskrit Grammarian," *Word Study*, XXVII (February 1952), 3-5.

Panini's is "the most scientific descriptive grammar of any language ever written before the nineteenth century. The best grammatical works of the Greeks and Romans are childish in comparison."

FALES, EDWARD D. JR., "How Do You Say 'Bath'?" *Boston Sunday Post*, Parade (December 9, 1951), 6-8.

Based on C. K. Thomas' research, this treatment contains an amusing but accurate map showing the main East-West division from Vermont to Texas, and another showing lines of flow southward and/or westward with Downeast staying "put."

GODE, ALEXANDER, "Selma Lagerlöf in Interlingua," *The American-Scandinavian Review*, XXXIX (December 1951), 290-291.

A short translation into the Interlingua of the International Auxiliary Language Association (American) as a demonstration.

HARKINS, WILLIAM E., "Slavic Formalist Theory in Literary Scholarship," *Word*, VII (August 1951), 177-185.

Jacobson, Trubetzkoy, and the Prague Linguistic Circle were influenced by this theory of sub-languages, one being poetic language, which may be studied structurally for understanding literature and individual authors.

HUTTEN, ERNEST H., "Probability Sentences," *Mind*, LXI (January 1952), 39-56.

Probability sentences which are empirical are verifiable, with meaning given by *semantic* rules; those which are analytic possess meaning given by *syntactic* rules.

MARCKWARDT, ALBERT H., "A Critique of Communications in General Education," *The Journal of Higher Education*," XXII (January 1951), 1-8.

The instructor in communications should be more familiar with remedial reading and measures of readability, with research in listening, and with modern linguistic standards based on social utility.

MORRIS, CHARLES, "Comments on Mysticism and Its Language," *ETC.*, IX (Autumn 1951), 3-8.

Mysticism is "the undergoing of a complex and contradictory set of linguistic role-taking processes which finally eventuate in post-language symbols which carry the meaning of this set of symbols."

PEI, MARIO, "Fashions in Language," *The German Quarterly*, XXIV (November 1951), 239-249.

An anecdotal essay deploring the devastating effect of political prejudice on choice of languages for study, and defending the claims of French, German, Spanish, and Italian.

PETERSON, GORDON E., "The Phonetic Value of Vowels," *Language*, XXVII (October-December 1951), 541-553.

Ratios among vowel formants are more important than their absolute frequencies; vowel diagrams for a man, a woman, and a child speaker differ slightly but resemble roughly the Jones IPA vowel diagrams.

SCHUBIGER, M., "The Intonation of Interrogative Sentences, II," *English Studies*, XXXII (December 1951), 252-255.

A differentiation between the high-rising intonation patterns of general questions and the low-rising patterns of special questions with exceptions noted.

SOMMERS, HELEN M., "General Semantics and Credit Evaluation," *ETC.*, IX (Autumn 1951), 9-28.

An intelligent analysis of the usefulness of the concepts of general semantics to business problems.

SURI, SURINDAR S., "Science, Values, and General Semantics," *The Humanist*, XI (December 1951), 275-281.

An explanation of Korzybski's basic concepts and a denial that "given unhampered scientific investigation, all other social problems will be more or less automatically solved as a consequence."

VON KLEIST, HEINRICH, "On the Gradual Construction of Thoughts During Speech," *German Life and Letters*, V (October 1951), 42-46.

Conversation, facial expression of others, etc., help the writer or speaker to articulate his thinking.

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

CATTELL, RAYMOND B., "P-Technique, a New Method for Analyzing the Structure of Personal Motivation," *Transactions of the New York Academy of Sciences*, XIV (November 1951), 29-34.

Estimates the degree of involvement of the various components of a particular attitude and also suggests a "measure of the total excitation strength of any given drive from occasion to occasion."

CHANG, S. H., C. E. PIHL, and J. WIREN, "The Intervalgram as a Visual Representation of Speech Sounds," *The Journal of the Acoustical Society of America*, XXIII (November 1951), 675-679.

The portrayal of speech in visual patterns by a method which utilizes simpler equipment than does the spectrogram.

ENGSTROM, HANS, "Microscopic Anatomy of the Inner Ear," *Acta Oto-Laryngologica*, XL, Fascicle I-II (1951), 5-22.

Reporting a study done on "histological material treated with fixation fluids, with strong acids and so on," and suggesting reexamination of earlier studies with aid of modern histological methods. Excellent illustrations.

HARRIS, IRVING D., "Mood, Anger and Somatic Dysfunction," *Journal of Nervous and Mental Disease*, CXIII (February 1951), 152-158.

The relationship of health to gratification of basic needs and to ability "to discharge anger externally and rather completely when the needs are not gratified" was clearly shown.

LE BEL, C. J., and JAMES Y. DUNBAR, "Ultra Speed Recording for Acoustical Measurement," *The Journal of the Acoustical Society of America*, XXIII (September 1951), 559-563.

Suggesting the use of higher pen speeds than have been previously available in order to improve the rating of the acoustical excellence of rooms.

MARTIN, ROBERT V., and STANLEY R. SPIRO, "Cerebral Palsy—the Problem of Dental Care in this Condition and a Method of Handling

the Situation," *The Medical Times*, LXXIX (April 1951), 214-217.

Approximately half of all cerebral palsied children need a general anesthetic for ordinary dental care; a method is described for cases requiring general anesthesia without hospitalization.

MILLER, HARRY B., "The Discontinuous Growth and Decay of Sound in a One-Dimensional Room," *The Journal of the Acoustical Society of America*, XXIII (September 1951), 517-530.

A description of the "growth and decay of sound in a one-dimensional room, investigated by using a very special room, namely, a helical spring."

MINTZ, F., and F. G. TYZZER, "A Loudness Chart for Octave-Band Data on Complex Sounds," *The Journal of the Acoustical Society of America*, XXIV (January 1952), 80-82.

Introducing a "simplified procedure for determining the loudness of sounds, using the principles of the equivalent-tone method for octave-bands."

MORGAN, C. T., W. R. GARNER, and ROBERT GALAMBOS, "Pitch and Intensity," *The Journal of the Acoustical Society of America*, XXIII (November 1951), 658-663.

Two methods of measurement reveal very small changes of pitch with increased intensity, falling pitch at low frequencies and rising pitch at high frequencies.

PAYNE, STANLEY L., "The Ideal Model for Controlled Experiments," *The Public Opinion Quarterly*, XV (Fall 1951), 556-562.

Suggesting two additional groups: an experimental group for after-study only, and a control group for after-study only.

PINNEAU, SAMUEL R., "A Technique for Making One-Way Mirrors," *Child Development*, XXII (September 1951), 235-241.

A technique for making partial mirrors with cheap materials.

PRASAD, JAMUNA, "A Comparative Study of Rumours and Reports in Earthquakes," *British Journal of Psychology*, XLI (December 1950), 129-144.

In the growth of reports "whatever may be 'congruent' with the patterns of the attitude are selectively constructed or adapted from the environment, particularly the cultural heritage of the people."

SANAI, MAHMOUD, "An Experimental Study of Social Attitudes," *The Journal of Social Psychology* XXXIV (November 1951), 235-264.

A review of previous work on factorial studies of social attitudes plus a description of an experiment which showed four statistically significant factors: a general factor of "alternationism vs. preservationism," and three bi-polar factors.

SHERMAN, MANDEL, and ELIZABETH BELL, "The Measurement of Frustration: an Experiment in Group Frustration," *Personality*, I (January 1951), 44-53.

Frustration affects efficiency, even though the frustration is not high; the most efficient lose less than those subjects less capable of coping with the material.

TERRY, R. L., and R. B. WATSON, "Pulse Technique for the Reciprocity Calibration of Microphones," *The Journal of the Acoustical Society of America*, XXIII (November 1951), 684-685.

Suggesting a method to be used in a reasonably sized room for frequencies above 1000 cps.

TIFFANY, WILLIAM R., and C. N. HANLEY, "Delayed Speech Feedback as a Test for Auditory Malingering," *Science*, CXV (January 18, 1952), 59-60.

Experimentation showed that side-tone delay can be effectively used in detecting malingering and/or psychogenic deafness.

"Training Stressed in Cerebral Palsy," *The New York Times* (January 23, 1952), 28.

Cerebral palsy specialists meeting at the New York Academy of Medicine agreed that if corrective treatment is not started about six months after birth, the cerebral palsied child will invariably form abnormal patterns of gait, speech, and grimace.

VILBIG, FRIEDRICH, "Frequency-Band Multiplication or Division and Time-Expansion or Compression by Means of a String Filter," *The Journal of the Acoustical Society of America*, XXIV (January 1952), 33-39.

Explains multiplication of frequencies by rectifying the single frequency components, and the multiplication or division by exciting the harmonics or subharmonics of the single strings.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

WILLIAM W. FLETCHER
University of Minnesota

BERKO, MARTIN J., "Mental Evaluation of the Aphasic Child," *American Journal of Occupational Therapy*, V (1951), 241-243.

An estimate of the mental capacity of an aphasic child should be based on a careful interpretation of his behavior in situations structured to meet reactions typical of such children.

FROESCHELS, EMIL, " 'Postoperative' Hyperrhinolalia (Rhinolalia Aperta)," *Archives of Otolaryngology*, LIV (August 1951), 140-142.

Evaluation by the speech specialist of voice in regard to nasality prior to adenoidectomy or tonsilectomy will often forestall mistaken charges of surgical failure when postoperative hypernasality appears.

FULDNER, RUSSELL V., "Physical Examination of the Cerebral Palsied Child," *Journal of the American Medical Association*, CXLVIII (January 5, 1952), 34-41.

Sample forms are presented for obtaining adequate case history data for comparing observed motor activities with developmental norms, and for use as worksheets for diagnosis and prognosis.

HOLORAN, IRENE M., "The Incidence and Prognosis of Cerebral Palsy," *British Medical Journal*, I, No. 4751 (January 26, 1952), 214-216.

A brief discussion of such issues as intelligence, educability, and future employability of cerebral palsied children, with a short description of school facilities for 141 cerebral palsied children of Leeds County, England.

HOUGHTON, WILLIAM G., "Rehabilitation of the Cleft Palate Patient," *American Journal of Orthodontics*, XXXVII (August 1951), 611-622.

A brief background on problems of cleft palate repair, a classification of cases according to repair needs, and a description of a program in speech correction.

KASTEIN, SHULAMITH, and JETTA HENDIN, "Language Development in a Group of Children with Spastic Hemiplegia," *Journal of Pediatrics*, XXXIX (October 1951), 476-480.

A study of sixty-seven case histories seems to indicate that development of language functions is more dependent upon mental potential than upon severity or side of lesion or handedness.

OLINGER, NATHANIEL A., "Cleft Palate Prosthesis Rehabilitation," *Journal of Prosthetic Dentistry*, II (January 1952), 117-135.

A discussion of the requisites for the satisfactory construction of obturators and dentures for cleft palate persons, with special attention to the establishment of a functioning speech mechanism.

SATALOFF, JOSEPH, and MARGARET FRASER, "Hearing Loss in Children with Cleft Palates," *Archives of Otolaryngology*, LV (January 1952), 61-64.

A preliminary study of thirty cleft palate children showed some pathological middle ear changes in both ears of all subjects; ninety per cent revealed some hearing loss.

SEGRE, R., "Spasmodic Aphonia," *Folia Phoniatrica*, III (1951), 150-157.

A description of a type of vocal disturbance that is occasionally diagnosed as stuttering, but which is actually a progressive hyperkinetic dysphonia.

SMITH, S., and E. C. TURTON, "Restoration of Speech in Severe Aphasia by Intravenous and Oral Priscol," *British Medical Journal*, II, No. 4736 (October 13, 1951), 891-892.

An account of a case in which severe motor aphasia and agraphia disappeared immediately and completely (though not permanently) upon the administration of the drug tolazoline (Priscol).

UNGER, DOROTHY, "Prepare Your Child for Speech," *The Crippled Child*, XXIX (February 1952), 6-7.

Suggestions for the encouragement of sucking, chewing, and swallowing activities in the cerebral palsied child as a means of developing the speech muscles.

WATSON, T. J., "Auditory Training and the Development of Speech and Language in Children with Defective Hearing," *Acta Otolaryngologica*, XL (1951), 95-103.

A presentation of the rationale for auditory training and a general training program for each of several age levels.

WESTLAKE, HAROLD, "A System for Developing Speech with the Cerebral Palsied Child—Part III," *The Crippled Child*, XXIX (October 1951), 11-13.

Presenting a program of training tongue movements in the cerebral palsied child and a description of several easily constructed devices for aids.

WESTLAKE, HAROLD, "A System for Developing Speech with the Cerebral Palsied Child—Part IV," *The Crippled Child*, XXIX (December 1951), 18-21.

This concluding article stresses the importance of developing lip and tongue activity basic both to the ingestion of food and to the act of speaking and presents an outline of a program for direct speech training.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

Speech Instruments at Radio Engineers' Show

Equipment valued at $10,000,000 was on display this year at the annual commercial exhibition held in conjunction with the New York meeting of the Institute of Radio Engineers in March. Besides the recording equipment shown by Fairchild, Magnecord, Presto, Rangertone, and others, nothing was of greater interest to the speech profession than the instruments made by the Kay Electric Company (14 Maple Avenue, Pine Brook, New Jersey) called the *Sonalator*, the *Sonactor*, the *Sona-Graph*, and the *Sona-Stretcher*. The first three are commercial versions of the "visible speech" apparatus developed several years ago at the Bell Telephone Laboratories, and the last is a device for reproducing speech from records in "slow motion."

Visible Speech

The Sonalator is the sound spectroscope. It analyzes the frequency content of complex sounds instantaneously and displays the results of the analysis as a luminous pattern on the screen of a cathode ray tube. The patterns persist long enough to be seen clearly, so that, with practice, the sounds of speech can be recognized by their distinctive acoustic spectra and connected speech can be read visually. This instrument is used for phonetic studies and for speech training of the deaf.

In operation, this device takes the output of the microphone in the frequency range from 100 to 4000 cycles per second and separates it into 29 separate bands each 135 cycles wide. Each of the bands is scanned electronically 250 times a second, and the energy content, if any, of each band shows on the screen as a luminous trace which varies in brightness according to the intensity of the content. The pattern formed on the screen by the 29 traces represents the acoustic spectrum of the complex sound.

The Sonactor is another version of the same device. It analyses the frequency band from 100 to 600 cycles per second in the same way into 29 bands each about 20 cycles wide. Since this range covers the fundamental frequency of the voice, the instrument may be used to show how the fundamental varies with time, as a "pitch extractor." The price of the Sonalator or the Sonactor at the factory is $1150 with a 5-inch cathode ray tube; $1400 with a 12-inch tube.

The Sona-Graph is the member of this family of instruments which furnishes a permanent record of an acoustic spectrum on paper—a sound spectrograph. The sound to be analyzed is first recorded magnetically. The recording device is a part of the Sona-Graph. The recording runs 2.4 seconds. The recorded 2.4-second sample of speech or other sound is then played back repeatedly at high speed for analysis. The frequency range covered is from 85 to 8000 cycles per second. Two sets of filters are included in the machine; their bandwidths are 45 cycles and 300 cycles. The analysis is completed in five minutes.

Two types of graphic record can be produced by the Sona-Graph. One looks like the display on the picture tube of the Sonalator, showing how frequency and intensity vary with time over the 2.4 second period. The other relates intensity to frequency at five selected instants in the 2.4 second period; the intensity range covered is 35 decibels. Conventional Fourier analyses can be made by means of this type of display.

The price of the Sona-graph is $1795 at the factory. An accessory to the Sona-Graph called the Amplitude Display Unit, adds to the first type of graph a curve showing the intensity in decibels as it varies with time over the 2.4 second period. The price of this unit is $150.

Slow-Motion Speech

The Sona-Stretcher is not a measuring instrument like the others, but a device for reproducing recorded speech (or other sounds) at half speed without destroying intelligibility. A word or sentence is stretched over twice the time it took to utter it originally, but its pitch is not dropped an octave as you would expect. This seemingly impossible result is achieved by means of "frequency doublers," a kind of vacuum tube circuit familiar to radio amateurs.

The slow-motion speech that comes out of this machine is excellent material for the study of phonetics. It has been said that untrained listeners hear more of the details of stretched

speech than experienced phoneticians hear in speech at normal tempo.

The Sona-Stretcher, consisting of a three-speed phonograph (modified so that one of its speeds is half of 78 rpm), the stretching unit and amplifier, and a loudspeaker, is priced at $630 at the factory. An accessory two-speed tape recorder for recording as well as reproducing speech is available at $695. Technical details of the device were described in an article in *Electronics* for December, 1951, under the title "A Speech Stretcher for Language Studies," by John L. Goforth. Reprints are available from the manufacturer.

New Model Magnecorder and Accessories

Also at the IRE equipment show was a new tape recorder-player called the "Magnecordette," which is designed to be used with your own radio, phonograph, or amplifier-loudspeaker system. It has a handsome wooden cabinet and costs much less than a complete recording and reproducing system. Complete details and specifications are obtainable from Magnecord, Inc., 360 North Michigan Avenue, Chicago 1, Illinois.

The Magnecord exhibit also included the binaural unit which was introduced last November, and a new kit to adapt present Magnecord equipment for binaural recording. The kit consists of an amplifier, connecting cables, an oscillator assembly, a binaural head with full-track erase, and two half-track record and playback heads.

Magnecord also showed a voice-operated relay which will start the recorder when speaking begins and stop it when speech stops, also a new remote control box, and extension arms to enable present Magnecorders to use 10½-inch (2500 ft.) reels of tape.

New Recorder-Projector for Magnetic 16mm Film

In February the Bell & Howell Company demonstrated their new Model 202 magnetic sound recording projector at a press conference in New York. This machine projects silent films and conventional (optical) soundfilms, and also records and projects the new magnetically striped 16mm film. Like other Bell & Howell projectors, it has reverse and singleframe projection, and it carries a lifetime guarantee. The retail price of the single-case model with a 6-inch speaker is only $699.50.

The magnetic recording method has several advantages. It is superior to the optical method in frequency response range and signal-over-noise ratio, and far cheaper. A professionally made 400-foot color film with narration and background music conventionally recorded would probably cost $3500 or more. Without professional help you could produce such a film with magnetic sound at a total cost of about $200 including the cost of the film and the magnetic striping.

Bell & Howell suggest that you have your 16mm camera adapted to take single-perforated film. They will so modify any of their older cameras of the "70" line for $15.95 and throw in a 100-foot roll of film. Their current model is already designed to take single-perforated film. Other manufacturers can make the adaptation on their cameras, also. Single-perforated film is available (but not in magazine loads) from Eastman Kodak, Ansco, DuPont, and Kin-O-Lux.

If you want to apply magnetic sound to an existing film with perforations at both margins, you should have a duplicate (print) made on single-perforated film. The cost is approximately six cents a foot for black and white, or twelve cents a foot for Kodachrome.

Best results are obtained at the film speed of 24 frames per second ("sound speed") but "acceptable" quality is obtained at 16 frames per second ("silent speed"). After the picture is developed and edited, you can send it to Bell & Howell for the application of the magnetic stripe. The Bell & Howell process is called "Soundstripe" and their charge is the same as that of their competitors, three and a half cents a foot. They say it takes about ten days, including mailing time, and they point out that they can apply the stripe to either base or emulsion side of the film, which makes it possible to have Kodachrome duplicates striped by Bell & Howell.

When the film is returned with the magnetic stripe on it, you simply project it and speak your commentary into the microphone, watching the pictures for your cues. You can introduce music and sound effects from records by plugging in an accessory turntable. Mistakes can be erased and the recording revised just as easily as with tape or wire recordings.

The magnetic stripe can be placed on an old soundfilm over the soundtrack, so as to blot it out if that is desired, or so as to cover only half of it with a half-width magnetic stripe. This half-track coating does not eliminate the optical soundtrack. With this arrangement the original sound is still available for audiences to whom it is suited, but a new commentary can be placed on the magnetic track for others.

Plastic Leader and Timing Tape

White plastic leader tape which will take pencil or ink markings was recently introduced by Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y. Printed markings on the tape at 7½-inch intervals provide a means of timing at all standard tape speeds. Splicing on a length of this tape at the beginning and ending of a reel allows you to use every inch of the magnetic tape for recording and none is wasted in threading. An outer wrap of leader tape protects the outer turns of magnetic tape from accidental damage. Marked sections of leader spliced in between selections will enable you to find and identify what you have on a reel. The list price is 60 cents for a 150-foot roll in a dispensing container.

Mailing Cartons for Tapes

Corrugated fiberboard cartons with printed labels for mailing reels of tape are available from the Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn. Cartons to fit four-inch and five-inch reels sell for 15 cents each; for 7-inch reels, 20 cents; for 10½" reels, 30 cents.

BABY BABBLE RECORD *by Elaine Mikalson. 10" 78; $2.25.*

SPEECH DEVELOPMENT RECORDS *by Elaine Mikalson. Album AC-120. Three 10" 78 rpm disks. Pacific Records Co., P. O. Box 2038-D, Pasadena 2, Calif. $7.95.*

These records are intended for use in the speech training of children under adult supervision. The "Baby Babble" record is intended for listeners aged nine months to two years, and the other three records for children from two to eight years old who need help with [s] [r] and [l] sounds. Having not yet had an opportunity to try them out on such listeners, I cannot say what their response might be. According to the producers, speech therapists who have used these records say that children love them.

The material consists of simple stories and songs, with invitations to the listeners to participate, first by recognizing and responding to the sounds, and later by repeating them with the characters on the record. The pattern of the presentation has some of the features of "kiddie" records and radio programs which I do not like; perhaps children do. I refer to the inevitable studio organ, which not only introduces and concludes each sequence but also inserts unmotivated scraps of music between paragraphs of Miss Mikalson's explanation on one side of the "Baby Babble" record. There is also a clown with a "funny" (Mortimer Snerd or Papa Bear) voice.

Miss Mikalson's voice is clear in her speaking and singing in spite of some noticeably rough glottal attacks, and her manner is almost free from the patronizing over-effusiveness many people use in talking to children.

In the stories, games, and songs, the sounds of [s], [r], [l], and [θ] are associated (not always with the clearest logic) respectively with a snake, a fire engine, a child named "Lallee Lou," and a windmill. The recording is excellent, and the records are pressed on quiet, "nonbreakable" material.

Although I am skeptical about the universal acceptance of these records by parents and teachers in all parts of the country, I think they ought to be given a thorough and unprejudiced trial. The idea that the records can be used to furnish stimulation and training is good, and the participants in this venture deserve great credit for the enterprise. Anyone who thinks he can do better should get busy at it.

"I CAN HEAR IT NOW." *Volume 1, 1933-1945. Volume 2, 1945-1949. Volume 3, 1919-1932. Written and edited by Fred W. Friendly and Edward R. Murrow; narrated by Mr. Murrow. Columbia ML 4095, ML 4261, and ML 4340. Three 12" LP; six sides.*

The existence of these records is not likely to be news to any of the readers of the *QJS*. The albums have become standard items in catalogues of educational recordings because of the irresistible appeal of the authentic sounds and voices they contain and because of the skill, taste, and good judgment of the compilers. The fact that the least successful of the three "volumes" is the only one containing reenactments and impersonations demonstrates the power of authenticity. The success of Mr. Murrow and Mr. Friendly in their admirable current television program, "See It Now," of Mr. Friendly's RCA Victor records called "The Quick and the Dead," and of Mr. Murrow's years of CBS News reporting illustrate the dependably superior quality of their work together and separately. Personal credit is also due Mr. J. G. Gude, the producer, and it is characteristic of these men that they acknowledge the assistance of scores of others by name in the printed material on the jackets of the records.

These records are rich beyond compare in examples for speech students in every kind of course. They belong in every personal and professional library.

work selecting personnel and assigning subjects. The prospects for a good program are bright.

NEW ENGLAND SPEECH ASSOCIATION

The New England Speech Association sponsors an annual convention organized in conformity with the belief that there is nothing vitally wrong or essentially weak for teachers of dramatics, forensics, public speaking, radio, and remedial speech, to regard each their own areas of specialization as of paramount significance. In a more realistic sense, however, the broader purposes of speech teacher-training are better served when the program provides a thorough sampling of several of the speech arts as requisite for the degree in speech. Culturally such a sampling is obviously valid. Vocationally it is equally sound, for very few elementary or secondary schools can afford a "specialist" in public speaking, or fundamentals, or dramatics, or in any other aspect of speech. Even in many liberal arts colleges the speech instructor is called upon to teach courses or direct activities in several areas of speech.

Accordingly, the speech convention should provide an occasion when the various interest groups can assemble to consider the broader aspects of their professional pursuits and to continue or enhance a fellowship of minds and souls.

In 1950 the New England Speech Association made a start toward achieving these aims when *demonstration-workshop-evaluation* experimental sections were organized, one each in dramatics, speech rehabilitation, and general forensics. Being of at least three-hour duration, the sections afforded ample time to canvass the subject from various points of view.

The unanimity of acclaim for this type of organization led the program committee to extend the method to all sections of the 1951 convention, with the further experiment of continuing some Friday afternoon sections (of three-hour duration) on Saturday morning (of two-hour duration), thereby affording at least five hours to each experimental section. To this kind of sectioning were added two experimental general sessions—Interrelationships Among Speech Arts, and a Report Session—when each chairman rendered a summary of the proceedings, discussions, demonstrations, or evaluations of his section or workshop.

The success of these experiments is attested by the general consensus of the Convention members and guests that this type of sectioning and general sessions should be repeated and even extended. Another consideration now before the program committee is to provide enough time on the Convention program for delegates to form "buzz" groups, visit socially, examine exhibits, or relax at tea or luncheon.

LABORATORY IN GROUP DEVELOPMENT

The *National Training Laboratory in Group Development* will hold an expanded four-week summer laboratory session at Gould Academy, Bethel, Maine. The dates are June 22 to July 18, 1952. The laboratory is sponsored by the Division of Adult Education Service of the NEA and the Research Center for Group Dynamics of the University of Michigan, with the cooperation of the University of Chicago, the University of Illinois, the University of California, Ohio State University, Antioch College, Teachers College (Columbia University), and other educational institutions. Its research and consultation program is supported by a grant from the Carnegie Corporation of New York. For further information, write to the NTLGD at 1201 Sixteenth Street, N.W., Washington 6, D. C.

CHILDREN'S THEATRE CONFERENCE

The Children's Theatre Conference of the American Educational Theatre Association will hold its Eighth Annual Convention at the University of Wisconsin, Madison, on August 28-30, 1952. The meetings will emphasize the psychological impact of theatre for children upon both participants and audience. Following a keynote speech by a university psychologist, there will be plays, demonstrations, and lectures of interest to any one concerned with children's growth. Among these will be a play produced by the University of Wisconsin, a trouping production by a high school group, a play in a tent theatre, as well as discussions of the international scene in children's theatre. The convention will be preceded by a three-day workshop. Further information may be obtained from Kenneth L. Graham, Chairman, Children's Theatre Conference, Department of Speech, University of Minnesota, Minneapolis, Minnesota.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

"SPEECH IN INDUSTRY" CONFERENCE. On December 6, the School of Speech of Kent State University sponsored the first conference in Northeastern Ohio on the place of speech in industry. The stated purposes of the meeting were threefold: to provide a meeting-ground for industries to exchange ideas for improving speech communication; to promote better speech training in industry; to enable industry and education to work together for mutual benefit. Planning committee members included manufacturers and industrial educators in the area as well as E. Turner Stump, Head of the School of Speech, and James N. Holm, Professor of Public Speaking and Director of Forensics.

NINTH ANNUAL SPEECH CONFERENCE AT GENESEO, NEW YORK. "Speech Education: Today and Tomorrow" will be the theme of the May convocation of speech personnel at the State University Teachers College at Geneseo, New York. The one-day meeting schedules panels on Speech Education, Radio and Television in Education, and Drama in the Public Schools. Among the visiting speakers will be Letitia Raubicheck, director of speech improvement of the New York City public schools, Kenneth G. Bartlett, Office of Public Relations, Syracuse University, Doris W. Goodrich, speech correctionist of the Rochester public schools, Kenneth Fulkerson, head of the social studies department at John Marshall High School in Rochester; E. R. Vadeboncoeur, vice-president of Radio Station WSYR, Syracuse. Dean Kenneth Freeman, Barbara Fry, supervisor in the campus school, and Alice S. Austin and Robert Sinclair of the department of speech will represent the host school. Two theatrical productions—a marionette play by the children of the campus school, and an evening production by Cothurnus, the drama organization at Geneseo—complete the announced events. C. Agnes Rigney, head of the Geneseo Speech and Dramatic Art Department, serves as conference chairman.

HAYAKAWA AT LOUISIANA STATE CONFERENCE. S. I. Hayakawa will deliver a series of lectures on general semantics during the Eighteenth Speech Conference at Louisiana State University, June 9 to 18.

SPEECH ARTS 1952 THEME OF MONTANA ENGLISH COUNCIL. The English Council (including speech and drama as well as English faculty) of the University of Montana has chosen the place of the speech arts in English teaching as its topic for the 1952 meeting in Butte. The objectives of the Council are to integrate courses in English throughout the six units of Montana University and to implement high school programs in English in the State. Officers of the Council this year are: President, Ray J. Harshfield, director of Speech Arts, Eastern Montana College of Education; Secretary, James Brown, chairman of the Department of English, Eastern Montana College of Education.

KENT STATE DRAMA CLINIC. The increasing enthusiasm with which Northeastern high schools have received the annual drama conference at Kent State University has brought its yearly registration to some seven hundred persons. On January 26, the 1952 session focused current theatrical information on the problems of the high school play, with demonstrations on play casting, make-up, and theatre-in-the-round. Two outstanding authorities were featured in speeches particularly vital to the secondary teacher of drama: Frederick Buerki, Technical Director of the University of Wisconsin Theatre, discussed "How to Produce Plays in High School Without Money," and R. C. Hunter, of Ohio Wesleyan, spoke on "The Production of Classics in the High School." A production of *Medea* completed the day.

PHILADELPHIA ADULT EDUCATION INFORMATION CENTER. The Radio, Speech, and Theatre Department of Temple University is one of seventeen participant groups in the program of the Adult Education Information Center in Philadelphia. The purpose of the service is to assist individuals and agencies interested or engaged in dealing with vocational and avocational needs, and is jointly sponsored by the Adult Education Council and the public schools.

NEW ADDRESS FOR SEMANTICS SOCIETY. The International Society of General Semantics and *ETC: A Review of General Semantics* are now addressed at 539 West North Avenue, Chicago.

IN THE CURRICULUM

COLUMBIA REINSTATES RHETORIC COURSE. For the first time since the death of Charles Sears Baldwin, the Department of English and Comparative Literature at Columbia University will offer a course in rhetoric in the summer session. The course, to be given by Donald L. Clark, Professor of Rhetoric, will deal with theories of rhetoric and poetry in Greece and Rome, with attention to ancient, renaissance, and modern schools.

MARQUETTE SPEECH CORRECTION WORKSHOP. Marquette University will offer a workshop in speech education for the classroom teacher during its 1952 Summer Session, Junt 23 to August 2. Under the direction of Alfred J. Sokolnick, supervisor of the University Speech Clinic, the course is planned to provide a maximum of practical experience and instruction to students on either the graduate or the undergraduate level. No previous speech training or special prerequisites will be required for the workshop. The curriculum will include lectures, motion pictures, and field trips; an intensive clinical program will be the principal feature of the six-week schedule designed to train teachers in the recognition of defects and simple therapies which can be used in daily classroom lessons. Classes will be conducted by the staff of the Marquette Speech Clinic, which for five years has been handling corrective sessions in Milwaukee parochial schools.

DEPARTMENT TITLE CHANGE AT MINNESOTA. The Department of Speech at the University of Minnesota has officially expanded its title to the Department of Speech and Theatre Arts.

FRESHMAN FORUM. Each semester the University of Wisconsin offers to its freshmen a one-credit lecture-discussion course on a current problem of political, scientific, or cultural interest; this all University course is called Freshman Forum. For the current term, the Forum is presenting twenty renowned scientists on the general subject *Frontiers of Science*. Frederick W. Haberman, associate professor of speech, serves as moderator of the discussions. The Wisconsin State Broadcasting service presents the programs over its eight stations to University extension centers, high school classes, and civic organizations.

In Wisconsin the Department of Speech of the Extension Division is offering a special course in public speaking for State Conservation Department personnel. The course, taught by Herman H. Brockhaus, was organized at the request of the Conservation Department for its game wardens, fire rangers, and re-foresters.

APPOINTMENTS AND PROMOTIONS

Adelphi College: Rosalind Gordon, director of the speech clinic.

University of Arkansas: Eleanor King, instructor in speech, choreographer, and supervisor of the dance clinic.

Central Christian College: Stafford North, instructor in public speaking.

University of Miami (Florida): Edgar D. Talbert, instructor in radio and television.

University of Mississippi: G. Allen Yeomans, instructor in public speaking in the Extension School.

Pennsylvania State Teachers College: Dorothy Stolp, instructor in speech.

ON THE STAGES

ADELPHI OFF CAMPUS THEATRE. Three of the five productions this season at Adelphi College, Garden City, New York, will have performances off the main campus. February saw the presentation of *Murder in the Cathedral* in the Cathedral of the Incarnation in the city. Grace Stanistreet, director of the Children's Theatre, has adapted and directed a production of James Thurber's *The Thirteen Clocks*, which will tour extensively in the spring. The final production of the season, the musical *Good News*, is also scheduled to tour after its five-day presentation at the campus theatre.

WISCONSIN IDEA THEATRE SUMMER DIRECTORSHIP. The Wisconsin Idea Theatre has appointed Sherwin F. Abrams theatre director for the second annual season of plays at Orchard Hill Theatre in the vacation area near Devil's Lake State Park, Baraboo, Wisconsin. The project will again be sponsored by the Idea Theatre in cooperation with the Baraboo Theatre Guild. The season opens the first week of July with a schedule of nine plays, one of which will be staged by the Baraboo group. Ronald C. Gee of the Idea Theatre staff will supervise a workshop in theatrical production for one week in July; enrollees will have an opportunity to observe the resident company in rehearsal in conjunction with their study.

UNIVERSITY OF WISCONSIN THEATRE. Nuvit Ozdogru, graduate student, has translated *The Neighborhood*, a successful Turkish play by Ahmet Kutsi Tecer, first produced in Ankara and Istan-

bul in 1946-47. Mr. Ozdogru will direct this play, which depicts a cross section of life in Istanbul. Ethelyn Pauley is designing original, authentic thirteenth-century costumes for Shakespeare's *King John*, to be performed May 13-17 under the direction of Ronald Mitchell.

CURRENT PRODUCTIONS AT YALE. The 1952 Blevins Davis prize play "Beethoven" by graduate student Dorothy Bland was a February presentation of the Yale Department of Drama. In addition to being judged the best original drama written at the University last year, the play was voted an award by the New England division of the Catholic Theatre Conference. Miss Bland describes the play as a "study of the inner reality of the artist's mind in which the outer reality of the life is dissolved and amplified." Excerpts from Beethoven's works implement the action. *Amphitryon 38* had a two-week showing in March by Dramat, the Yale undergraduate theatre group.

THEATRE SCHEDULES:

Adelphi College: *The Man, Maedchen in Uniform, Murder in the Cathedral, Good News.*

Florida State University: *All My Sons*, Henri Becque's *La Parisienne, Stage Door, Biography, Pierre Patelin, The Deluge* or *Noah's Flood, The Mistress of the Inn.*

Idaho State College: *The Curious Savage*, Andre Obey's *Noah, Ah, Wilderness, The School for Scandal.*

IN THE STUDIOS

EXPANDED BROADCASTING SCHEDULE AT KENT STATE. During the past two years, Station WKSU-FM, Kent State University, has increased its on-the-air hours from ten to twenty-seven a week on a five-day basis of regularly scheduled programs, and proposes to reach a forty-hour schedule in the near future. A new twin Magnecorder makes possible the broadcast of tape network programs of the NAEB.

UNIVERSITY OF MIAMI RADIO AND TELEVISION. With a total of nine series of radio and TV programs over five Greater Miami commercial stations, the University of Miami Radio and Television Department began in February a peak output: each of the series continues regularly through the spring in addition to special intermittent programming. Sunday broadcasts include "The Sunlit Years," a thirteen-week sequence of dramatizations of Florida History, sponsored by the Florida Power and Light Company and presented over Station WVCG, "The Magic Carpet," a children's drama series over WKAT, and the University-sponsored weekly "Television Workshop" over WTVJ. During the week, production includes "The Choraleers" on WIOD, "The University of Miami Round Table" on WGBS, "UM News" daily Monday through Friday on WVCG, and two telecourses in Conversational Spanish and Practical Photography taught three times a week over WTVJ. The schedule is further increased by tape recordings of the University of Miami weekly symphony concerts and such special events as intercollegiate debate tournaments, speeches by visiting dignitaries, and university building dedications.

AT THE CLINICS AND LABORATORIES

UNIVERSITY OF WISCONSIN. Vernon Smith, research assistant in the Department of Speech, has a special grant from the Medical School for the study of psychogalvanic skin resistance under Professor William Hardy at the Johns Hopkins University.

FROM PLATFORM AND CONFERENCE TABLE

ANNUAL DEBATE TOURNAMENT AT FLORIDA STATE. The Department of Speech at Florida State University sponsored its third annual Invitational Debate Tournament on March 14 and 15; events included debate, discussion, extemporaneous speaking, after-dinner speaking, and oral interpretation.

BUCKEYE TOURNEY. Kent State University and Case Institute of Technology tied for first place in the Tenth Annual Debate Tournament February 7, at which twenty-eight Ohio, Pennsylvania, Michigan, Illinois, New York, and West Virginia colleges were represented. Close competition also crowded the other places: in second place, seven colleges—Bowling Green, Central Michigan, Heidelberg, John Carroll, Ohio State, Wayne, and Westminster—were tied; and in third, the University of Illinois (Chicago branch), was tied with Marietta, Muskingum, Ohio State University B team, and Western Reserve.

SOUTHERN REGIONAL TKA MEET. The Fourth Annual Southern Regional Tau Kappa Alpha Tournament was held November 30 and December 1 at the University of Mississippi. Eleven chapters and one guest school (Memphis State) were represented, the largest delegation in the history of the meet. Rating was close; a number of ties resulted from the deci-